RBCC 93

IMPORTANT!

RB&CC #93

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ¼ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ¼ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ¼ of its original size to occupy ¼ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2250 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:
3RD CLASS: 4 issues $3.00, 8 for $5.00, 12 for $7.00, 18 for $9.50
FIRST CLASS: 4 issues $4.00, 8 for $7.00, 12 for $12.00, 18 for $16.00
AIR MAIL: 4 issues $6.50, 8 for $10.00, 12 for $16.00, 18 for $20.00
IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.00 EACH FROM THE S.F.C.A.:

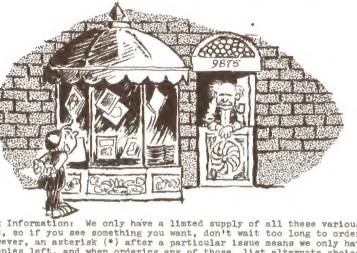
#'s 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 71, 78, ,80,84,89,90,91,92

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JIM VAN HISE.
Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - SEPT. 9
OCT. 14

Ye Olde Fanzine Shop



Ordering Information: We only have a limted supply of all these various fanzines, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, list alternate choices if possible. Obviously, we do not have room to list the contents of each one, however, suffice it to say, we will only stock what we consider good fanzines. This does not mean that any we do not stock isn't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9876 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

ALTER-EGO #10 = $1.65
THE ALIENS = 2-color cover print by Kline, 8½ x 11 on heavy slick paper. = 60¢
"CONAN" COVER by Don Newton (8½ x 11) = 50¢
THE COLLECTOR #14 = 75¢
THE COLLECTOR #19 = 85¢ - Fantastic cover (Fantucchio) and centerspread (Newton), not to mention some nice work by Jim Jones and Robert Kline.
COMIC FANDOM MONTHLY #3 = 75¢
"CYCLOPS" cover print (RB&CC #83) in full color by Richard Corben, 8½ x 11 = 75¢
1972 OVERSTREET "COMIC BOOK PRICE GUIDE", 334 pages. All comic books from 1933 to present are listed along with their current market value. A MUST for collectors. $6.00 per copy.
DR. STRANGE cover by John Adkins Richardson, FULL COLOR, 8½ x 11 = 75¢
THE EYE #1, 2 = 75¢ each
FANTASTIC FANZINE #12 = $1.75 - Beautiful full color cover painting by Kline, plus other excellent art by Don Newton, Cockrum, Kline, Richardson, plus a color centerspread by Fantucchio. Also several well written articles and a Kline interview including some excellent Robert Kline art.
FANDOM ANNUAL #1 = $2.50, #2 = $3.00, #3 = $4.00
FLASH GORDON cover by Don Newton, FULL COLOR, 8½ x 11 = 75¢
FANDOM'S AGENT #4 = $1.00
FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75
FANTASY SOUNDTRACK #1 = 75¢ - A list for radio and movie tape collectors with Newton back cover.
FUNNYWORLD #14 = $1.50 - Long article on the filming of the Fritz the Cat film including color still on cover. Also included is a FANTASTIC eight page full color strip by Richard Corben.
GOLDEN AGE #3 = $1.50, 4,5,6 = $1.25 each, #7 = $2.00
FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941-- the famous Torch-Namor battle issue that sells for $50.00!!
FRAZETTA, WILLIAMSON, WOOD, CRANDALL ART FOLIO - $2.25 = This is by far the best publication of its kind. Quality reproduction on quality paper.
GOLDEN AGE COLLECTOR #1 = $1.25
ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25
MONSTER TIMES #1 = $1.50, #2 = $1.50 (all STAR TREK issue), #3 and 4 = $1 each
MOVIE & SERIAL POSTERS = $1 @ or 2 for $1.50, 16 x 20, "The Lone Ranger & Tonto", and "The Crimson Ghost".
MARVEL TIMES #1 = $1.00
MASQUERADER #6 = $1.25
MONSTER MANIA "FRAZETTA POSTER", 11 x 17, FULL COLOR = $2.00 - This is the color poster of the wrap-around cover Frazetta did on Monster Mania #2 except that it is just the art with no type or logo printed on it. Beautiful!!
ROBERT KLINE 2 color SWORD & SORCERY poster, 8 x 11 on slick paper = 65¢
ROCKET'S BLAST SPECIAL #1 = 65¢ (MARVEL), 7 = 75¢ (EC), 8 = $1.00 (CAPT. MARVEL)
PHASE #1 = $4.00 - Original strips by Brunner, Adams, Buckler, Jones, Barr, Kaluta, Sutton and others. Original art by Wrightson and Morrow. Beautiful full color wraparound cover by Ken Barr.
ROCKET'S BLAST AND COMICOLLECTOR #47, 48, 49, 50, 51, 52, 56 (Wood cover), 57 (Fantucchio), 58 (Fantucchio), 59, 71 (Wason), 78 (Kline), 80*(Richardson), 84 (Newton), 89 (Newton), 90*(Newton), 91 (Newton), 92 = $1.00 each
(*) indicates full color cover
NEWTON PORTFOLIO = $1.00. A collection of great Don Newton art.
SENSE OF WONDER #11 = 75¢ - Six page "MR. A" strip by Ditko, an indepth article on Will Eisner by Ray Miller and Thomas Fisher, plus other features and art by Hanley, Strnad, Newton, Cockrun, Foss, Barrier and others.
SERAPHIM #4 = 75¢ (EC)
SQUA TRONT #3 = $2.50 THE EC fanzine, full color front and back covers from paintins by REED CRANDALL and AL FELDSTEIN. Indepth article on EC science fiction line.
STAR STUDDED COMICS #6 = 80¢
TARZAN poster by Don Newton = $1.25 - FULL COLOR, 11 x 17.
VOICE OF COMICDOM #17 = $1.00 - Features a 21 page strip by Corben with color covers by him.
Wrightson cover print of "IT" from RB&CC #86 = 75¢ - FULL COLOR, 8½ x 11

MULTICON

by JAMES VAN HISE

The con began early, like most cons, on wednesday night with much dealing of ECs. The trouble there was that the prices that dealers attempted to command for ECs was nothing short of ridiculous. The fair minded ones who priced theirs at 20% less than the inflated Price Guide sold theirs as soon as they appeared. One dealer wanted $35 for a fair copy of Weird Science #8 because it had "George Rousses art". Although Terry Stroud and I finally convinced him that Rousses was little more than an aesthetic nobody, he lowered it to only $15 dollars after a quick trot around the room to gauge his price and held fast at that, which wasn't too bad. Most all of the other ECs to be found, and there were a lot, remained at skyjack prices, ranging from $75 for the first Weird Science to $12 for a mint copy of Vault of Horror #33 (which from a fair minded dealer can be had for half that). The only way one was able to get them at decent prices was from dealers who weren't wild eyed or by buying them in one to two hundred dollar lots. And so the game went. Ah well, anybody willing to give me $22 for an issue of Weird Science Fantasy? You ought to see what I want for the one with the Frazetta cover...perhaps you could swing a loan somewhere.

TERRY LARRY STROUD BRIGMAN

THE JOHN NEW WILSON

There were a number of varied guests at this years Southwesterncon. One of them was one time western star Tim Holt. The most interesting parts of the talk he gave was his discussion of the films he made outside of the B-westerns, films with such stars as Humphrey Bogart and Orsen Welles in such "A" films as Welles' classic "The Magnificent Ambersons". In this one Welles continued using innovations and thereby created problems by wanting ceilings on the rooms in the sound stages so that he'd be able to show the ceilings in rooms when he filmed them.

The film line-up at Multi-con wasn't bad, especially with such as the entire first DICK TRACY serial and the first Red Ryder film with Bill Elliot as Red with his Indian pal "Little Beaver". Quite a few TV shows were shown, including "You Bet Your Life" with Groucho Marx, Boris Karloff's "Thriller", an old "Space Patrol", the first Sherlock Holmes TV show, "The Invisible Man" as well as an "Amos and Andy". It was unfortunate though that the Howdy Doody TV show they advertised was not shown. Also unfortunate was that the 12 chapter "Fighting Devil Dogs" serial they advertised turned out to be the 6 chapter TV version. Nice, but not what was expected. One unscheduled film they showed though, and which was indeed a boon to their program, was the feature version of the Spy Smasher serial. What made this such a boon, is that "Spy Smasher" is one of the finest serials ever made.

THE CARL BARKS PAINTING

EISNER

As scheduled, artistic innovator Will Eisner was present on Saturday. His talk was quite enlightening as he told of his start in comics. It seems that a small publisher was looking for material as all the syndicated strips had been bought up for reprint. Eisner sold him on doing original material, for which he was paid rather low rates, as he guaranteed that his stable of five artists could turn out what the publisher required. That stable of artists was in actuality a friend of Eisner's who wrote the strips and Eisner himself who did all the art. This is how his various

pseudonyms were born as he signed different names to the various strips, and drew them with different drawing tools to get variations of styles. Eisner revealed that the reason he retained the ownership of "The Spirit" when he began it, even though he was an unknown, was that the syndicate just plain didn't feel that the strip had any value, per say, outside of what Eisner's contract called for. Eisner established that he did do considerable new work on the Harvey SPIRIT comics published a few years ago, having drawn the origin and all the two page fillers. Eisner told how he had been approached in the 40's for the rights to do a Spirit movie serial but turned it down (it was Columbia who had approached him) due to his dislike of much of the contract. He confirmed that movie options to the Spirit had been sold and within the past couple years although he knew of no concrete plans for any of the options that had been sold to be exercised. Eisner voiced his own opinion that he would favor James Garner in the lead of a Spirit film, an opinion which was met with much applause.

EARL BLAIR WHOSE AMATEUR FILM OF CAPTAIN AMERICA WON THE AMA FILM CONTEST. THE SHAME IS THAT HE WAS THE ONLY ENTRY AS I'M SURE HIS FILM WOULD STILL HAVE WON EVEN WITH COMPETITION. IS EARL THE ONLY AMA FILM MAKER NOT PLAGUED WITH APATHY IN THE S.W.?

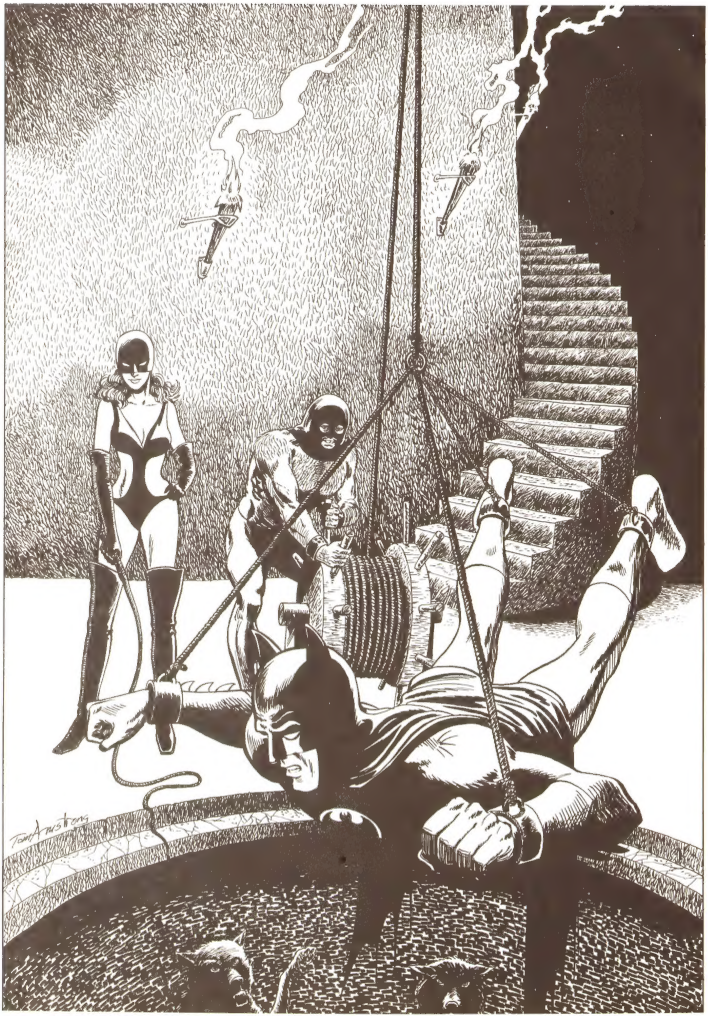
At one point a reel of trailers from a number of 1950's B movies was shown unscheduled and flocked a goodly number of people into the film room to view them. Unfortunately it also drove a goodly number of people out again, myself included, when the films turned out to be such as Doris Day, Danny Thomas and John Wayne films. Rather low grade B films, the only interesting clip in the whole bunch being Edmond O'Brien's "Backfire". This was because it looked quite intriguing as it had some interesting camera work such as a mysterious figure standing in the nighttime rain and staring in a window through the open blinds, his face looking strangely distorted in the darkness and the driving rain so that it had an almost inhuman cast.

The costume contest was held on saturday and drew about ten contestants. The prizes went first to Rocketman (Hal Crawford), second to Airboy (John Ellis) and third to Elric (Bill Wallace). I myself felt that Bill Wallace's costume of Elric was the most impressive due to it being very colorful, as well as elaborately and excellently constructed. Bill even went to the trouble of putting white make-up on his face and hair.

Much todo was made in Multicon's ads over the original Carl Barks painting they would be giving away and this promotion did not overplay it in the least. The painting was absolutely beautiful! The drawing to give it away was saturday night and the room for the drawing was packed to see who won. Unfortunately it went to one of the supporting members as you didn't have to be present to win, and this made the whole drawing rather anti-climactic. Russ Cochran observed rather accurately that after the drawing there was a tangible feeling of disappointment in the air as everyone there thought that they were going to win it. If the prize had been limited to attending members then at least there would have been a financial skirmish to keep the interest alive.

JERRY WEIST CONFIRMING THAT SQUA TRONT WILL INDEED RIDE AGAIN.

And so on the closing note of Russ Cochran we'll bid adeu to Multicon. Cheers folk!



The KEYHOLE

by *Hamilton Benedict*

As everyone should well know by this time, the talk of fandom is the scheduled return of "The Big Red Cheese" to active comic book life!! That's right, the ORIGINAL Captain Marvel is due to make a comeback, probably at the end of this year, if not sooner. The whole story is a legalistic, business scramble, so for the benefit of those who came in late/and for those of you who are still not sure of what has happened, we'll try to recount it for you.

As a result of the famous court battle over the copyrights to Captain Marvel, National Periodicals was assigned the rights to all the Fawcett material involving Capt. Marvel. The basic reason for the legal hassle to begin with was to eliminate the competition, so Capt. Marvel was declared "finished" forever!

Throughout the periods of lactivity in the comics industry and likewise, during the great revival era of the 1960's, no thought was ever given to possibly utilizing the copyrighted material in some form. Captain Marvel, beloved by fans even after twenty years, was 'taboo' as far as business went. Those in power were so disinterested in the property, that they let the copyright lapse in 1966.

MF Enterprises, headed by famous "Torch" artist Carlos Burgos, quickly claimed the title rights to the name "Captain Marvel" and issued a rather poor imitation of a 'super hero.' Despite the big super hero boom, despite the well-known name, despite the familiar costume, despite the subtle hints at the old CM (the hero said "Kam" when he called on his special powers--which included spliting apart into a half dozen pieces), this new Captain Marvel never made it past four or five issues.

The character--or rather, the name--again lapsed into some kind of limbo until Marvel Comic Group decided to use it as the title of a new comic. Production went ahead with the material, but when it first appeared, Marvel was sued by MF Enterprises. The two companies settled out of court for what is reported to be just a token payment on Marvel's part.

Even with the enthusiastic Marvel touch, Captain Marvel lumbered along as a pseudo-science-fiction-super-hero until it was finally cancelled, just before the cancelation, the character was completely revamped by Roy Thomas and Gil Kane. It eventually was revived, due to fan response and the thought that the "new" version was good enough to succeed.

Meanwhile, with financial cut-throat activity going on between the two biggest comic companies, someone at National advanced the idea that DC should revive the original Big Red Cheese. When the idea began to take shape, Julius Schwartz was chosen as probable editor of the book, even though his enthusiasm toward the character was not the highest around. It is reported that Schwartz had never read a Captain Marvel book, or if he had, he did not remember much of it. Someone eventually brought Julie several of the books to read and he immediately fell for the characters, writing, art--the whole works.

At this writing these are the details for the upcoming CM revival; Schwartz will edit the book, Denny O'Neil will be the writer for the new stories. An artist has yet to be chosen, but there may be more than one. Those highly considered at this time are Bob Oskner and C.C. Beck (the visual originator of Captain Marvel). Murphy Anderson is said to have submitted roughs for consideration also.

Captain Marvel will not appear in his own book, but rather will be the star of a 32-page, 20c comic called Shazam. It is now scheduled for December release, but that may change, depending on how production goes on the book. There will be "New" stories and reprinted Fawcett stories in each book. The book is said to be scheduled for quarterly release at first, then will be upped to eight times a year (or more) if sales go as expected. Late word is also out that there may be consideration given to a Captain Marvel hardback book, much like the Superman and Batman books of last year.

To top that all off though...and, sadly, keeping in Captain Marvel's obviously cursed character, Marvel Comics Group's Roy Thomas, who voiced his opinions at the New York Comic Art Convention) is considering suing National if they do revive the old Capt. Marvel claims they have exclusive copyright/trademark rights to the name "Captain Marvel" and will not let DC get away with the revival. Someone up at Marvel should have a long talk with a good copyright lawyer!

ODDS AND ENDS: Dorothy Woolfolk is no longer at National and Bob Kanigher has been assigned to take her place as editor. He will be given the new Supergirl book, as well as Lois Lane and Wonder Woman. You can bet your collection of DC war books that there are going to be many, many changes made in these books.

Artist Assignments: Kurt Schaffenburger on Jimmy Olsen; Artie Saaf on Supergirl; Don Heck on Wonder Woman; Dick Giordano on "Human Target" (the new back-up feature in Action Comics); Rich Buckler on Ka-Zar.

All Steranko fans can sit up and listen, because Jaunty Jim is making his way back into the comics. He has completed three covers for Marvel and others are presumably in the works. His covers will be on Doc Savage #2, Jungle Tales #2 and Gothic Thrillers #1...somewhat different from the Steranko of old.

Jim's second volume of his History of Comics is now out and available from SUPERGRAPHICS, 210 North Sixth Street, Reading, Pennsylvania 19601 for $5, plus 25c postage. Upcoming from SUPERGRAPHICS is the Comixscene newsletter, a beautiful Mike Hings portfolio (with the most outstanding cover design yet) and The Magazine of Comic Art. A History of the Comics calendar is also ready to order for $3.00, plus 25c postage.

DOWN THE DRAIN: Teen Titans, Gullivar of Mars, and The Beast.

Speaking of The Beast, how many readers caught the return of Patsy Walker in the current story line?

STATUES OF LIMITATIONS: We recived a number of corrections and additions to our mention of the Joe Palooka statue in the first KEYHOLE installment. There is an Andy Gump statue, but it is not the original one. The original was destroyed by vandals and had to be restored. We also overlooked the famous Paper Doll statue down Texas way, and a number of fans chided us thoroughly for that mistake. That, then gives us three statues...who can make it four?

There's rumors going around that Jack Kirby's New Gods may yet see the light of day. Paperback library will be issuing reprints in large paperback form, reprints at first, which might lead to new material if response warrents it. Covers, by Kirby, will be special wrap-around design.

Jim Starlin, long-time Star Studded Comics artist, is currently doing work for Marvel. He has helped Rich Buckler on a Man-Thing story and will do a fill-in issue of Iron Man.

Bernl Wrightson called the last 12 pages of the second issue of The Swamp Thing to the National offices for editing, but they never made it. Evidently lost in the mail (or possibly stolen), Bernl had to do a rush job on replacement art and the final result is far from what he originally had. If by some chance these pages are offered to you for sale, I'd suggest that you refuse to buy them and help Bernl by notifying him of the offer and save yourself some eventual "stricky" legal troubles.

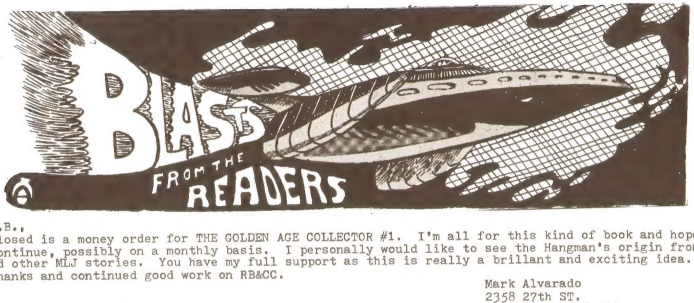
A new reprint book from Marvel called Li'l Fala features some nice funny animal material by one of our favorites, Howie Post. If you're a funny animal freak, pick it up and get ready for a pleasant surprise.

Carlos Garzon is currently illustrating the daily Big Ben Bolt strip for John Cullen Murphy — who, in turn, is very busy doing Prince Valiant.

That's all for now...see you in the funny papers!

SPECIAL LAST MINUTE FLASH! C.C. Beck has been hired to draw Captain Marvel and has already completed the art for the first book. It will consist of a retelling of the origin and then another story will explain where Captain Marvel (and every other regular that was in the series) has been the past 20 years. The art and story, from the original approach that Captain Marvel originally had, so exact that it's hard to tell that it wasn't done 25 years ago. It is positively set for an X-mas release and will be billed as "DC's Christmas Gift To You" in the advance ads, ads which are also done by C.C. Beck. He will appear in a comic titled SHAZAM and issue two will feature the return of Mr. Mind. DC is planning to promote the return of the original Captain Marvel in various ways, including plans to have C.C. Beck on Johnny Carson in November.

In conjunction with Cap's return, NATIONAL LAMPOON will be having a spread involving many super-heroes, including a two page story about Captain Marvel (drawn by C.C. Beck) concerning where he has been these past 20 years and why he couldn't return until now. It is written by Denny O'Neil and concerns how the court had forbidden Billy Batson to pronounce the word Shazam. Billy is shown throughout the 50's and 60's walking through an America torn by civil strife (Watts, Chicago, etc.) while he keeps telling himself that he can't say the word because he'd be breaking the law. In 1972 he's standing on a bridge about to end it all when Clark Kent runs up and tells him that the judge's verdict was overturned and the story ends with "The World's Mightiest Mortal on his way to make the 70's sing!". It is really beautifully done and should



Dear G.B.,
Enclosed is a money order for THE GOLDEN AGE COLLECTOR #1. I'm all for this kind of book and hope you will continue, possibly on a monthly basis. I personally would like to see the Hangman's origin from PEP #17 and other MLJ stories. You have my full support as this is really a brillant and exciting idea. Many thanks and continued good work on RB&CC.

Mark Alvarado
2358 27th ST.
Moline, Ill. 61265

Dear G.B.,
What a beautiful fantasy color cover by Don Newton! (#90). Fandom can be proud of the great talent it has helped to uncover and bring to the fore. May it never end. And I would like to request that many feature columns continue such as by Jim Van Hise & Larry Bigman, INFORMATION CENTER by Ray Miller, COMIC COLLECTORS COMMENTS by Howard Siegel and the mind-staggering PREMIUM CLASSICS data column by Rex Miller! It takes a lot of effort, zeal, and brainwork to prepare any type of column, these fellows need all the help and encouragement they can get. (ED: AMEN! AND LETS NOT FORGET ROBERT WEINBERG AND EARL BLAIR). I prepare and type up simple ads and that's enough for me! All the best for a great future in fandom.

Dean Newman
12841 S.E. Division
Portland, Ore. 97236

Dear G.B.,
Please send me 1 copy of THE GOLDEN AGE COLLECTOR #1. I am one of those collectors whose buying power is limited by the "outrageous" prices for golden age comics. I sincerely hope others will support this project so it can continue. Now I'll just wait for #2 to hit the presses. The SFCA is doing a great job on all their projects, espically the RB&CC. Keep it up!

BRIAN PATTON
2012 Lamont St.
Kingsport, Tenn. 37664.

EDITOR: I AM HAPPY TO REPORT THAT REACTION TO "THE GOLDEN AGE COLLECTOR" HAS BEEN BETTER THAN I EXPECTED I REALLY DID NOT THINK IT WOULD MOVE SO WELL BECAUSE I WASN'T SURE THERE WERE ENOUGH GOLDEN AGE FANS TO SUPPORT SUCH A PROJECT. SALES OF IT THROUGH THE RB&CC HAVE BEEN QUITE GOOD. HOWEVER, IN ORDER TO KEEP THE PRICE DOWN TO $1.25 WE HAD TO PRINT 1500 COPIES, INSTEAD OF 1000. THIS MEANS IT WILL TAKE US LONGER TO MOVE OUT ENOUGH COPIES TO MAKE ROOM FOR ANOTHER ISSUE. WE DO, HOWEVER, HAVE #2 IN THE WORKS AND IT'LL COME OUT AS SOON AS WE HAVE ROOM FOR IT.

Dear G.B.,
I especially enjoy the articles on Radio Premiums by Rex Miller. I hope you will keep them up. This is one area of collecting where there is almost no info anywhere. I don't know of a single book or large article (in depth) on the subject. There have been some surface articles but they are just mainly for those who are completely ignorant of the subject.
Recently in a collectors magazine, there was a large article and picture of a man in Tulsa who claimed to have the largest Big Little Book collection. He decided this on his own with no knowledge of fandom. He was quite unhappy when he was visited by Wilt Conine and Robert Brown and they proved to him that his collection was about number 5 or 6 of known collectors. I can't understand anyone claiming to have the largest collection of anything unless he knows most of the collectors in the country.

Don Maris
P.O. Box 2513
Norman, Okla. 73069

Dear G.B.,
You mentioned that you did not get enough critical letters with specifics, to publish in RB-CC, about your efforts at the SFCA. Here goes.
I think that the addition to RB-CC of THE CLIFFHANGERS by Van Hise and the B-Western Cowboy column are fabulous. By that I mean that the information on the individual serials and cowboy stars was the best that I have read recently. I take several fanzines on Serials and B-Westerns, and your articles were far superior in depth than the ones in the other fanzines which specialize in their field. I am also a comic collector and I feel, and I am sure others do too, that these fields are related and that your articles are appreciated because this is the best effort to date in combining articles and ads on these fields.
If I might offer a bit of suggestions and criticism. I think that the western articles should be done on some of the more obscure B-Western heroes and sidekicks as well as the feature stars. Also I would like to see an article done on the trio westerns (or perhaps several articles, each on individual

trio's e.g. The Range Buster's, The Three Mesquiteers, The Texas Rangers). I think a couple of spot articles on the B studios would be appropiate, such as Monogram, Republic, etc. As for the serial articles, I like the format and information on the production itself.

George Arwood
213 Hunters Rd.
Medford Lakes, N.J. 08055

Dear G.B.,
I have received RB&CC #90. I have only one question: how do you top perfection? I mean,constantly, issue after issue the RB&CC is getting better and better, so that soon it will be perfect with NO faults. Once you get there, how will you get better Your latest effort--the GA Collector sounds like a very worthwhile project. Keep up the good work.

Gabriel Quintanilla

Dear G.B.,
Fantastic! Stupendous! FANDOM ANNUAL #3 is the winner! I hearby nominate F.A. #3 for all honors!! By far your best publication ever. Better than any fanzine. A Williamson fan's freakout. It'll take years before anyone can top it. In astronaut Lingo "I'm impressed."

George Bammer
5639 Pageantey St.
Long Beach, Cal. 90808

Dear G.B.,
I would like to order a copy of THE GOLDEN AGE COLLECTOR #1. This reprinting of stories from the 1940's sounds like a great idea to me. This is the area I am most interested in but I don't have $20 to spend for 1 comic. I hope you can continue this project for a long time.

Bob Martin
8032 Olive
Kansas City, Mo. 64132

EDITORS NOTES:
STARTING IN THE NEXT RB&CC WILL BE A NEW COLUMN--A COLUMN THAT FANS HAVE BEEN REQUESTING FOR YEARS--A FANZINE REVIEW COLUMN CALLED "CRITIQUE". I HAVE LONG RESISTED, BUT I MUST ADMIT, NOW IS THE TIME FOR IT. WE HOPE TO PICK UP WHERE "GEORGE" LEFT OFF. WE WILL BORROW THE THINGS FROM "GEORGE" WE FELT WERE GOOD, AND MAKE NEW CHANGES WE FEEL ARE NECESSARY. THE MOST IMPORTANT THINGS ABOUT "CRITIQUE" WILL BE: 1. IT WILL REACH OVER 2000 READERS IN THE RB&CC--SOMETHING NO OTHER REVIEW COLUMN OR ZINE HAS DONE. 2. IF A DIFFERENCE OF OPINION OCCURS AMOUNG TWO REVIEWERS, WE MAY RUN TWO REVIEWS OF THE SAME ITEM. 3. EVERY PUBLISHER WHO HAS HIS ZINE REVIEWED IN "CRITIQUE" WILL BE ALLOWED UP TO 100 WORDS OF FREE SPACE IN THE NEXT COLUMN TO REBUTT HIS REVIEW IF HE SO CHOSES. WE FEEL THIS IS THE MAJOR FAULT OF PREVIOUS ATTEMPTS--THE PUBLISHER WASN'T ALWAYS GUARENTEED SPACE TO DEFEND HIMSELF. BUT IN "CRITIQUE" HE WILL. IF YOU WANT YOUR MAGAZINE REVIEWED IN "CRITTQUE", SEND A COPY TO: CRITIQUE, 9875 SW 212 ST., MIAMI, FLA. 33157. SEND IT NOW !!!

THIS BRINGS UP ANOTHER POINT. I AM SURE THAT ALL OF YOU HAVE NOTICED THE SLOW BUT SURE RISE OF NON-AD MATERIAL IN THE LAST 6 ISSUES. WE HAVE DONE THIS WITHOUT ANY RAISE IN SUBSCRIPTION OR AD RATES. AND IT IS BEGINNG TO PUT A STRAIN ON THE OLD POCKETBOOK. BUT YOU FANS KEEP CLAMORING FOR IT. ADD TO THIS, OUR NEW COLUMN "CRITIQUE" WHICH MAY EVENTUALLY RUN FROM 4 TO 10 PAGES, AND WE ARE ALSO CONTEMPLATING A COUPLE MORE NEW FEATURES (ONE BEING A COLUMN ON THE TV SHOWS OF THE 50'S, PROVIDING BOB MITCHELL, OF HOUSTON, WILL GET OFF HIS ___ AND GET STARTED ON IT). OBVIOUSLY, WE ARE GOING TO HAVE TO RAISE THE SUB RATES TO AT LEAST PAY PART OF ADDITONAL PRODUCTION COSTS AND THE ADDITIONAL POSTAGE (THE POSTAGE RATES GO UP AGAIN IN JANUARY). THE NEW RATES WILL PROBABLY BE ABOUT 15¢ PER COPY MORE, WHICH I BELIEVE MOST WILL AGREE IS MOST REASONABLE. THESE NEW RATES WILL BE GOING INTO EFFECT SOON, POSSIBLY WITH THE NEXT ISSUE. HOWEVER, NOW WOULD BE A GOOD TIME TO TAKE OUT AN 18 ISSUE SUBSCRIPTION (OR ADD 18 ISSUES ON TO YOUR PRESENT SUB) AT THE PRESENT RATES AND SAVE SOME MONEY. WE ARE ALSO LOOKING FOR A KNOWLEDGABLE RADIO TAPE COLLECTOR TO DO A REGULAR COLUMN ON OLD RADIO. ANYONE INTERESTED SHOULD DROP ME A LINE ALONG WITH A SAMPLE COLUMN, IF POSSIBLE.

SINCE OUR NEW SECTION "CRITIQUE" WILL BE, IN PART, RESPONSIBLE, FOR THE INCREASED SUBSCRIPTION RATES, WE WOULD LIKE TO HEAR FROM THE READERS, IF YOU THINK "CRITIQUE" IS WORTH 15¢ TO YOU. I THINK MOST FANS WILL THINK IT IS BUT WE DO WANT TO HEAR YOUR COMMENTS. ALL FANZINES REVIEWED IN "CRITIQUE" WILL BE RATED ON A 1 TO 10 BASIS, AS WAS THE CASE IN "GEORGE" WE WILL NOT, HOWEVER, SPECIFICALLY RECCOMMEND THAT YOU BUY OR NOT BUY ANY MAGAZINE. WE WILL RATE IT AS BEST WE CAN AND LEAVE THE REST TO THE READER. "GEORGE" DID A HIGHLY CREDIBLE JOB, THOUGH IT ONLY REACHED 500 READERS. "CRITIQUE" WILL REACH WELL OVER 2000.

THE WILLIAMSON COLLECTOR

by JAMES VAN HISE AND LARRY BIGMAN

This installment winds up the coverage of the horror and SF stories that Williamson did at ACG. The only two ACG's we haven't covered are two three page stories in love titles which are not that easy to come by and, due to subject matter, are not sought after either.

Due to information that has been uncovered and transmitted to us from Williamson himself, "The Flapping Head" (FORBIDDEN WORLDS #6) no longer has the coveted rating of "1" anymore. Williamson pointed out at the recent New York Comic Art Con that "The Flapping Head" was pencilled by Harry Harrison, who did a small number of stories with Wally Wood at EC, and only inked by Williamson. So although the art is terrible, it is not all Williamson's fault so we'll upgrade it to a ±2! But never fear! We haven after a great deal of searching found a replacement which will be covered this issue.

All you fans of ol' "Head" (both of you) might be interested to know that "The Flapping Head" was reprinted in SHOCK #4, one of those black and white "horror" magazines, a couple years ago. This is the title that reprints a lot of 1950's horror art, and in fact SHOCK #2 reprinted an excellent Basil Wolverton story from WEIRD MYSTERIES #5 entitled "Swamp Monster" (They were so discreet about it that they blacked out Wolverton's signature block and omitted the last page of the story. Real class. It's worth it for the excellent reproduction anyway).

ADVENTURES INTO THE UNKNOWN #91 - Dec. 1957
"The Anyweight Champion" - 7 pages

I really couldn't believe how bad this story was. It concerns a scientist who discovers a formula that can increase a person's weight without increasing his volume. Since his dream has been to be a prizefighter, he sets to work with his increased weight enabling him to land sledgehammer blows and to take any punch without feeling it. He becomes the champ but his girl doesn't like how he's become and breaks up with him. On the night of what would be his last fight he is out of the weight increasing pills because he had used it the night before, the fight having been, scheduled for then, but it had been postponed one night due to (get this) a rainout! He tries to make any more pills since impurities he can't isolate caused the formula to turn out the way it did. During the fight he gets knocked out and when he wakes up in the hospital his girl is at his side telling him that he was found in his apartment and was unconscious for several days. He has dreamed everything as the weight pill he first tried had reacted harmfully with his system and knocked him out. And yet a supernatural experience has happened as he looks familiar to people at the center where the fighters train and when he checks his bank account he finds six and thousands he made in his dream fights. He gives them to a charity for penniless ex-fighters and is satisfied to go on as a simple chemist with Margie (Gail Storm?) as his wife.

The art is quite adequate for the story and really isn't bad. It's just that the story gives him nothing to work with whatsoever. So although the art is good, it comes across as very uninteresting. The only point of interest is the art worth commenting on is in the first panel of page three where the spines of some of the books in the shelf in the background have the names on them of "Williamson", Krenkel", "Torres" and a strange one which we can't place titled "Duggon". You can barely read the names as they're rather small but they are decipherable.

Due to the dullness of the art (which really couldn't be expected to be otherwise since it reflects perfectly the story it illustrates) it can only rate a ±3.

ADVENTURES INTO THE UNKNOWN #107 - April, 1959
"You Never Can Tell" - 5 pages

Here it is friends, the successor to "The Flapping Head".

The story concerns a man whose avocation is searching out bargains at auctions. This one time he finds an "earth-diving" suit in one o. the suitcases that he has bought. He hides it from his wife, who thinks that he is sick anyway. However, upon telling his wife about it, she becomes interested and wants him to use it right away. But the original owner has already claimed the suitcase because his ticket was still on it. Upon returning to pick up the case, the man finds he has now lost it because the true owner has left for Inconnu, which means the Unknown. Isn't that interesting?

To put it simply, this is bad. If someone asked you who had done this story, you would never think it was Williamson. This story represents the true low point in Williamson's career, because of the fact that he had done beautiful work and was still capable of doing it. The anatomy in this story is the worst to be found in a story by Al; everybody appears to be deformed. I tried (I really did) to find a good point about Williamson's art on this story, but I was unable to. Most people, even if they are not really Williamson fans, have seen some of the fine work that Al has done. The resemblance between that art and "You Never Can Tell" is almost non-existent. Really, one cannot convey the crudity of this work through words alone. It has to be seen. No doubt about it; "You Never Can Tell" now has the coveted position of having the rating of ±1.

FORBIDDEN WORLDS #69 - August, 1958
"The Vortex" - 7 pages

This is a typically bland ACG story, but luckily this doesn't apply to Williamson's art on the story. "The Vortex" represents Williamson's best art in his later (1957-1960) ACG period. This story concerns a typical genius scientest (who is drawn to look just like Stanley Kreisgner) who invents a vortex that is a gateway into another dimension. Upon entering the vortex, he finds the typically advanced civilization that could do wonders for our dimension. However, as the leaders of Balzor (the other dimension) point out, to bring Earth in contact with Balzor would be disasterous for the latter. Balzor, you see, was once part of Earth that left our world for this dimension because of Earth's destructive elements. The scientist is convinced that the Balzorians (I think that is what they would be called) are right. When the vortex again appears, the scientist on to pick him up, he throws a bomb into it in order to blow up his lab so that certain of his associates will not find their way into the dimension. There is, of course, the typical philosophical ending.

Williamson's art on this story is superb. The only poor thing about it is the rendering of the vortex itself. It is essentially just a cylindrical squiggly line. However, the rest of the story hearkens back to those halcyon EC days, especially considering the partial inking and beautiful cities of Roy Krenkel that are in evidence here (see the page of the story which is reprinted at the right). The figure work is extremely well done, with the people being examples of Williamson's ideal race. Some of the scenes in the scientist's laboratory are the best examples to be found in a Williamson story of the use of blacks. This is also probably the only Williamson story in the EC-to-Flash Gordon period to truly capture the fantasy atmosphere that is the main attribute of Willlamson's art; the perfect blending of Willi's "beautiful people"and Krenkel's cities is what makes "The Vortex" a memorable story. It is too bad that Williamson is stuck doing the unimaginative Secret Agent Corrigan for, as one can see from his strip work, he is still capable of rendering people that look good. And Roy C. is still around, too. We can always hope, can't we? Needless to say, "The Vortex" rates a ±5.

As we said before, this will conclude the coverage of ACG for the time being. Back in COLLAGE we erroneously reported that FORBIDDEN WORLDS #86 had Williamson, but we hadn't seen it at that time and our info was second hand so scratch that reference.

SO IT WENT! WE LEFT YOUR DIMENSION! HERE WE FOUND STABILITY SUCH AS WE NEVER DREAMED POSSIBLE! IN THE ABSENCE OF CATASTROPHE AND STRIFE, WE REBUILT OUR WORLD, GREATER THAN EVER BEFORE!
YES···SO YOU HAVE!
AND WOULD YOU WANT US TO RISK ALL WE HAVE BUILT? BECAUSE THAT IS WHAT VERY WELL MAY HAPPEN IF OUR WORLDS WERE OPEN TO EACH OTHER AT THIS TIME!
BUT HOW WHY?
BECAUSE YOUR DIMENSION IS STILL PLAGUED BY STRIFE UNREST, THE THREAT OF WAR! WE HAVE FLED DESTRUCTION ONCE! WOULD YOU HAVE US FLEE AGAIN?
YOU'RE RIGHT! THIS IS NOT THE TIME···
DISSENSION STILL RULES MY WORLD! IT WOULD SPREAD HERE, DESTROY THE PEACE YOU HAVE FOUND!
SOMEDAY OUR WORLDS WILL JOIN HANDS! THERE IS THAT HOPE!
BUT MUST YOU LEAVE? STAY HERE WITH US! YOU'LL FIND HAPPINESS HERE! OUR SCIENTISTS WOULD BE HAPPY TO HAVE YOU!
JORNA IS RIGHT

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

r.b. c.c.

M.B. 57

RAYMOND MILLER - RD I Box 131-C - Creekside, Penna. – 15732

SEND ALL QUESTIONS, ANSWERS, AND CORRECTIONS TO THE ABOVE ADDRESS.
LIMIT IS 4 QUESTIONS PER ISSUE. ENCLOSE TWO 8¢ STAMPS WITH ALL
QUESTIONS TO HELP PAY THE COST OF FINDING YOUR ANSWERS.

Raymond I. Miller
RD #1 Box 131-C
Creekside PA 15732

BRIAN PHILLIPS...WAVERLY,N.Y.

Q. What does S.F.C.A. stand for?
A. It stands for SAM, FRANK, CHARLES, and ADAM, the founders of this great firm...WOW!! Would you believe SCIENCE FICTION and COMIC ASSOCIATION?
Q. What is CAPTAIN AMERICA #13 worth in good condition?
A. I say about $18.00.
Q. Is SUPERMAN FROM THE 30's to the 70's in the covers of the years 1960-69 the same cover of 175 is different than the one in my collection. Explain.
A. I can't. Can anyone else?
Q. I have a 1964 SUPERMAN "drinking glass", any idea what it is worth?
A. Sorry but I have no idea what it would be worth.

ED WISNIEWSKI...BETHESDA, MARYLAND

Q. Captain Marvel fans attention! Please help a very cooperative fan from Lafayette, Louisiana with the answer to this question: What issue of CAPTAIN MARVEL, or WHIZ, or GIFT COMICS contained the story in which CAP'S powers are taken away one by one as SIVANA captures each of the great men whose first initials compose SHAZAM?
A. I take it your friend is Tony Bunfalo and thanks to Fred Hemmen I have the answer. This story occured in CAPTAIN MARVEL #144 May 1953. The story being titled "THE SPOILER SHAZAM POWERS". It was 17 pages long presented in three chapters. SIVANA, repeatedly foiled by CAP seems to the rock of eternity, captures old SHAZAM and under threat to kill him forces the other gods to withdraw, one by one, their respective powers from CAP. SIVANA defeats CAP, conquers the world, but then is unmasked by - yep - BILLY BATSON.
Q. What has happened to Warren Tufts? Have tried for months to locate the address of a syndicate or an agent that would forward mail to him, but no luck. Where can I send mail to Mr. Tufts?
Q. Can anyone help ED on this?
Q. Have also made an effort to locate the present whereabouts of BURNEY CARSON – one of the greatest old-time western stars. Does anyone have the address of an agent for him?
A. I can't say but you could write to MIKE HOLT Box 142, SILVER CITY, N.C. 27344 and ask if he can help. What did you think of my BURNEY CARSON article in RBCC #89?

JIM SIMAS...ARLINGTON, VA.

Q. Were the MICKEY MOUSE MAGAZINES black and white or color? What size were they?
A. From M.C. GOLDWIN: I haven't seen one for many years, so I'll answer the best I can from memory. They were a bit larger than a comic but not as large as LIFE MAGAZINE as I recall. They were black and white. Not to much strip art in them. Have text with illustrations as well as puzzles and the like. It was more like a child activity book like todays GOLDEN MAGAZINE etc.

RICK MACKLER...WOODBRIDGE, VA.

Q. I have a book called WALT DISNEY'S DONALD DUCK. As far as I know it is the first

solo D.D. It is a 1935 Whitman softcover (13 by 9 inches). Cover shows DONALD standing alone. He is drawn differently than he is today. He has a longer neck and a narrow bill. The back cover shows MICKEY MOUSE'S Nephews. The single story inside deals with MICKEY'S nephews pulling a prank on DONALD after DONALD boasts about being a champion swimmer. This is a story book, not a comic. It is 12 pages long and each page has an illustration at the top and text at the bottom. What is it's value?
A. Would anyone know the answer to this?

PHILIP LEVEN...WEST ISLIP, N.Y.

Q. What issues of BRAVE AND THE BOLD did AQUAMAN appear in?
A. He was in BRB #57 with HAWKMAN, #82 with BATMAN.(He was in SHOWCASE 30-33).
Q. What issues of BRAVE AND THE BOLD did HAWKMAN appear in?
A. HAWKMAN was in #34-36, 42-44, 51 with AQUAMAN and #70 with BATMAN.
Q. What issues of BRB did GREEN LANTERN appear in?
A. GL was in #59,69 with BATMAN. (Also in SHOWCASE 22-24).
Q. What issues of BRB did THE FLASH appear in?
A. THE FLASH was in # 59 with THE ATOM, #66 with MANHUNTER, 65 with DOOM PATROL, 67 and 81 with BATMAN and 72 with THE SPECTRE. (Also in SHOWCASE 8,13, and 14.)

GERRY MONAGHAN...TUPELO, MISS.

Q. What issue of SHADOW COMICS is this: SHADOW in PUCK & MUCK, TALE OF THE TWISTING MEN; TALKING TOAD. THE THREE MUSKETEERS Episode 3; THE AVENGER; MICK CARTER in DEADLY HUNTS A HUMAN; IRON MASK; and HILL BANNER.
A. This could be #6 but not sure.
Q. What issue of HIT is this? Has SPEEDBOYS, BENNY BATES, SUPERNOVE TWINS, LION BOY, BOB AND SHAG, RED DEE, DEEP THE UNKNOWN, BLAZE MA-YOM, SHAGG MAGIC (TRIP), G-5, OLD WITCH, and DON GLORY (gets his car at the end of story).
A. I can't pin point it but it is one from #8-13.
Q. YANKEE (Red 1 or 2). YANKEE DOODLE JONES, YOUNG AMERICANS, SILK PICKENS, YANKEE BOY, "SECOND QUARTER MILE", ENCHANTED DAGGER, FOXY GRANDPA, JOHNNY REBEL, JOHNNY REBEL TEEN, BARRY EDDA, TIM SPRING, ECHO, "LAUGHING PAYOFF", YANKEE BOY TEEN, SERGEANT STEELE.
A. You are in luck for 2 and I have #3 and it isn't it so it has to be #4.
Q. PHLEE with BLACK OWL in THE CASTLE TREASURE?
A. This is #19 Feb. 1942.

DOUG WALKER...TOPEKA, KAN.

Q. What would the value of the CEDAR RAPIDS GAZETTE Sunday comic section for the years 1940-43, the strips are: OUT OUR WAY, THE COMIC ZOO, HAMTRAMP, LI'L ABNER, TIM TYLER, SUPERMAN, JOE PALOOKA, THE CURIOS WORLD, FRECKLES AND HIS FRIENDS, BLONDIE, ROSIE'S BEAU, BRINGING UP FATHER, CAPTAIN EASY, RIGHT AROUND HOME, BOOTS, BABE 'N' HORACE, ELLA CINDERS, THE HIT BROTHERS, OUR BOARDING HOUSE, BRICK BRADFORD, PRIVATE LIVES, and FAMILY PORTRAITS and FLASH GORDON IN SOME. Theres 16 pages in full color.
A. Wow!! That was some line-up. i couldn't put a price on them since most sell comic pages separate and not in whole sections. On the most part they sell them in lots of single titles. My guess for a complete section of the world run close to $40 per section. the FLASH GORDON pages alone would be worth $4 to $6 each depending on the size.

MICHAEL C. IRABH ...MANASTA, N.J.

Q. What is the number and date of the ALL-FLASH issue with the lead story "THE MAN WITH THE TORCH OF GOLD"?
A. Does anyone know what issue this was?
Q. What is the number and date of this issue of SILVER SPEAKER? Lead story is CAPTAIN BATTLE AND THE DEATH RAY and it also has DAREDEVIL in THE RIVALRY OF DUEL-ROYALTY
A. This is issue #17 Dec. 1941 which was also the last issue DAREDEVIL was in. THE SAINT replaced him in #18.
Q. What is the number and date of this issue of MASTERMAN COMICS? Lead story has UNCLE SAM vs THE CADAVER and also features SALTY O'NEIL, PROF POWERS, THE UNKNOWN, KID

PATROL, MERLIN, WONDER BOY and DESTROYER 171.
A. This is #25 June 1942.

PAUL HAWKINS...VANCOUVER B.C.
Q. Could you please tell me how many issues of SPACE GHOST, THE TIME TUNNEL, and SUPER TV HEROES Gold Key put out?
A. I know of just one issue of SUPER TV HEROES, two issues of TIME TUNNEL and will need help on SPACE GHOST. Anyone have the answer to that?

SHARE NAGLE...BRONX, N.Y.
Q. My mother has a hardcover book by Edgar Rice Burroughs called "JUNGLE TALES OF TARZAN". It is illustrated by J. ALLEN ST. JOHN and it was published in March 1919 by A.C. McClurg & Co of Chicago. The cover is soiled a little but there aren't any missing pages. Can you tell us how much this book is worth now?
A. I'd say in the neighborhood of $7.
Q. In what issues of DETECTIVE and BATMAN did the new style BATMAN (without ROBIN) start?
A. The change started with DETECTIVE 395 and BATMAN 216.
Q. What issues of SHOWCASE, BRAVE & BOLD or other comic did CAVE CARSON, INSIDE EARTH appear in?
A. He was in SHOWCASE 48,49 and 52 as well as his own book.

A NOTE TO ALL YOU FANS WHO DID NOT RENEW YOUR SUBSCRIPTION TO THE NEWCOMERS FALLS GAZETTE: SHAME ON YOU, THE BEST IS YET TO COME. SHERYL ELSE CLSON REID, WITH IT'S BEAUTIFUL ART, NEIL ADAMS' NEW CASEY, WILL EISNER'S THE SPIRIT, ETC. COME ON, DON'T BE TRAITORS, RENEW THOSE SUBS AND IF YOU DON'T HAVE A SUB YOU CAN GET 12 ISSUES FOR ONLY $5 FROM SPIRIT ENTERPRISES AT 885 WILSON'S MARY COURT, NEWCOMERS FALLS, WISCONSIN, 53051. OTHERS OF NEOC IT IS THE BEST BARGIN IN FANDOM. HEAD TARZAN, MODESTY BLAISE, SECRET AGENT CORRIGAN, JEFF HAWK, DAYDELRE, DANGER, JAMES BOND, SIR KIBBY, AIR HAWK, FLASH GORDON, SUPERMAN, THE PHANTOM, HANDARA, DEEP MAHIO, JOHNNY HAZARD, AND JEFF CORD EVERY WEEK IN THE GAZETTE. I WANT TO THANK OUR EDITOR GORDON LOVE FOR LETTING ME PEEK THE GAZETTE OFF AND ON. HE KNOWS A GOOD THING WHEN HE SEES IT AND I FEEL THE GAZETTE IS WORTH ALL THE PEEKS IT CAN GET. MAYBE JERRY WILL GIVE NEOC A PEEK PEEK IN THE GAZETTE. HOW ABOUT IT JERRY? REMEMBER FOLKS, ONLY $5 FOR 12 FULL WEEKS OF ALL THE ABOVE 15 DAILY STRIPS.

AND NOW LET ME TAKE TIME TO PUSH ONE OF OUR OWN PRODUCTS. FANDOM ANNUAL #3 IS NOW READY AND THE COST IS ONLY $4 FROM THE SPCA. IF YOU ARE A FRADDICT AND WILLIAMSON FAN THEN THIS IS IT. I BELIEVE THERE IS MORE FRASETTA AND WILLIAMSON STORIES BETWEEN IN THIS BOOK THEN IN ART PARAZINE #27. IF THAT ISN'T ENOUGH, YOU WILL FIND A LENGTHLY ESSAY ILLUSTRATED BY FULL PAGE COVER REPRODUCTIONS. THERE ARE ALSO FULL PAGE COVER REPRODUCTIONS OF GOLDEN AGE COMICS, PICTURES OF CLAYTON "LONE RANGER" MOORE, STAR TREK PICTURES, WOOD ART, A RAY SHOSTROM CHARDALE, SPACEHAWK BY WOLVERTON, ARTICLES UPON ARTICLES. THE SIZE IS THE SAME AS NEOC ONLY IN THIS CASE THE ANNUAL IS A FULL 3/4 INCHES THICK. THE REPRODUCTIONS HAVE TO BE THE BEST I'VE EVER SEEN AND THIS GOES FOR EVERY PAGE...COVER TO COVER. GET A COPY AND YOU WILL NOT BE SORRY.

AND IF YOU WANT TO READ AN ARTICLE ON WILL EISNER BY YOURS TRULY THEN GET SENSE OF WONDER # 11. 50¢ FROM HELL SCHELLY, 2221 CAROL DRIVE, LEWISTON, IDAHO 83501. I DON'T LIKE TO PUSH ZINES NOT PUBLISHED BY THE SPCA BUT I'M KINDA PROUD OF THE ARTICLE I DID FOR THIS ISSUE.

LARRY HANCOCK...WHITBY, ONT.
Q. Could you tell me something about ABC COMICS from Marvel a few years back?
A. This was a One Shot to cash in on the ABC-TV cartoon shows.
Q. I am interested in some information on DOUBLE COMICS from early 40's. Could you help me
A. These were put out by Elliott Publishing company and consisted of two comics that did not sell that were bound together for resale. There were at least 5 such DOUBLE COMICS. According to the Prioguide (first Edition) the 1940 issue had an ADVENTURE as one of the books. 1941 had a SILVER STREAK and maybe an ALL WINNERS. 1942 had a USA and MAN OF WAR. 1943 and 44 may have had ADVENTURE as one. That is all I know.

Q. Could you give me any info on WONDER MAN who sprang to life and then died immediately after?
A. WONDER MAN made his first and last appearance in FOX'S WONDER COMICS (WONDERWORLD). He was more or less along the lines of SUPERMAN and was quickly killed. He was replaced by THE FLAME. Does anyone have data on the character himself?
Q. I have a CAPTAIN MARVEL MAGIC LIGHTNING BOX in its original envelope. It consists of a piece of cardboard on which are two figures of CAPTAIN MARVEL and a box with Billy Batson on the front. All can be punched out of the cardboard but have not been. It's in very good condition - only showing the wear of time. Could you tell me its approximate value and the year it was put on the market?
A. I'D say about $5 in value and it first went on sale around 1946.

HE: Garry Woloszyn from Michael Perence.(#91). In regards to your question about the comic containing "THE LUCKY ACES" etc...this is LARGE COMICS #2 published by Gail Hilson. There is no month or date to be found on the cover or within, but I have issue #1 which is dated Feb-March 1945 but is published by the Rural Home Pub. Co., so I'm not sure if they are the same or not.

MICHAEL WERNCKE...RASC @BARRY, CORN.
Q. I have a Realfield book entitled "THE ADVENTURES OF KRAZY KAT AND IGNATZ MOUSE IN KOKO LAND", #1056 and published in 1934. It is 5" X 7". I have never seen it advertised for sale and was wondering if you or one of the readers could tell me what it's worth.
A. Ken Mitchell has one listed on his recent list but he had it up for bid so I don't know how much it would be worth. I would guess someplace between $25 and $50.

SEAN PATTON...KINGSPORT, TENN.
Q. Can you identify an artist of the 1947-1953 period, who signed his work 'del'? He did some work on the early issues of WANTED COMICS.
A. This was Maurice Del Bourgo.
Q. Who published the comic PUBLIC ENEMIES, which must have appeared in the late forties?
A. PUBLIC ENEMIES was published during 1948-49 by D.S. Publishing Co. There were 9 issues.
Q. Is SUPERMAN still publishing comic books?
A. Not they are not, but they still are putting out NIGHTMARE and PSYCHED. I'm not 100% sure of both but know they are publishing at least one of them.

ROBBIE WHITE...SILVER SPRING, MARYLAND
Q. Who did the art for SUPERBOY stories in the early fifties?
A. I think it was Al Plastino. Also likely Curt Swan also.
Q. Who did the art for AQUAMAN in ADVENTURE 200-250?
A. Most of it was by Ramona Fradon. John Daly was the artist from 1947 thru 1951.

BILL DUTCH...MEMPHIS, TENN.
Q. I have a very unusual item that I'm sure is extremely rare. It is a small booklett type thing that folds out into 7 panels with the comic strip on both sides. Each panel is 3 by 2¾. It is also in color. I have four of these. Each has a small copyright date on them. Two of them are THE RAVENS (The Entsenjammer Kids) - 1907, another is THE TITMOUSE TWINS- 1915 and the other is POLLY- 1916. It seems to me that they might be premiums to something but I don't know. Do you know what they are and how much they are worth?
A. I'll have to go to my readers on this one. Can anyone identify these and know what they are worth?

WANTED: To continue the GHOST RIDER INDEX we need the story title and page count to the GHOST RIDER stories that appeared in 11-15, 17-19 and ROBOT HUMAN #13.
TIM HOLT

HOPE TO JAMES KINGSBURY: Who is that great looking guy pictured in your ad on page 55 of NEOC #92? Is he for sale?

'Holy Moley' Say Friends Of Flying Captain Marvel

LOS ANGELES (AP) — "All my life I knew this would happen," mused William Marvel as he put on the tights and cape he and friends had designed with the help of a comic book.

Marvel, 25, planned an Air Force career as a teen-ager. He graduated from the Air Force Academy, became a second lieutenant, then a first lieutenant. Then—Shazam —captain.

Capt. Marvel wore his costume to a party celebrating his promotion "Holy Moley," said some of the guests

On Monday he was back at work, for the first time in his new rank, as an astronautical engineer at the Air Force Space and Missile Systems Organization. He answered the telephone and told the caller who he was

"Sure," was the answer, "and I'm Superman."

- Have you ever noticed that most of the great fictional heroes of your childhood have more lives than the Garbors have husbands"

- They may rise and fall in popularity, but they rarely disappear from sight entirely.

- Remember when Batman was the hottest thing in television a few years ago? While he kids loved it, its biggest audience consisted of young adults who remembered reading the Batman comic books as children.

- Hopalong Cassady is another who had a renewed popularity on television. He and his handsome white-haired impersonator William Boyd, have been in limbo for a number of years now, doubtlessly due to Boyd's advanced age.

Perhaps it's time for Cassidy, in the form of a younger actor, to reappear on the screens. The Lone Ranger, too, seems due for another rebirth.

RICHARD CENTOLA..BAYONNE, N.J.

Q. This concerns George Pal and Fawcett Comics. How many issues of GEO. PAL'S PUPPETOONS were there, which issues of FAWCETT'S MOVIE COMICS or MOVIE PICTURE COMICS carried an adaption of WHEN WORLDS COLLIDE and did they adapt any other Pal movie, besides DESTINATION MOON? Did Pal ever work as a writer on the Fawcett staff, especially on CAPTAIN MARVEL?

A. There were 16 issues of PUPPETOONS. Can anyone else answer the rest?

BLAZING COMICS

Article by Joe Stoner

During 1944 a number of small publishing companies sprung up in the super hero field. One such publisher was Rural Associates, Inc who brought out BLAZING COMICS in early 1944. The first issue of BLAZING COMICS was dated June 1944 and was to run for 5 issues, issue 5 being dated March 1945.

The star of BLAZING COMICS was THE GREEN TURTLE who appeared on the cover of every issue but #5. THE GREEN TURTLE came into being to fight the ruthless conquest of China by Japan, especially by the War Lords. There had been a legend of a GREEN TURTLE who was China's savior.

After THE GREEN TURTLE rescues a young Chinese boy called Burma Boy, the boy becomes his companion and helps him with his fight against the invaders of China.

Throughout the stories one never learns who the GREEN TURTLE really is. He remains a mystery to the reader. There were a few times during his career that he was about to reveal but this never happened. In all of his stories, THE GREEN TURTLE'S face is never shown or seen distinctly. He almost always had his face turned away. The only time his face was ever shown unobstructed was on the cover of issue #2 where he is fighting beside a junior partner dressed like him, though a costumed junior partner never appeared in any of the GREEN TURTLE stories. (There is an oddity I missed). The boy on the cover of issue #2 is meant to be Burma Boy apparently.

Well written stories and very good artwork made THE GREEN TURTLE one of the better costume heroes of 1944. But he is very much under rated by comic collectors (now watch the prices go up). HE GREEN TURTLE did a lot of fighting from his rocket plane. His living quarters was in a special turtle shell high up in the Tibetan Mountains.

In issue #2, the Japs have someone impersonate the GREEN TURTLE who leads some of the Chinese soldiers to their death. The real GREEN TURTLE is captured by the Chinese and this almost causes his death until he is rescued by Burma Boy who disposes of the false GREEN TURTLE.

Another enjoyable feature of BLAZING COMICS was JUN-GAL. Her parents were killed by savages in Africa where they were on a trip. The savages spared the little girl and her black nanny. The little girl, whose name was JOAN, was adopted by the natives and renamed JUN-GAL. From a Pit of Death in the village, radium rays had imparted great and strange powers to JUN-GAL'S body.

When the chief of the tribe dies, JUN-GAL takes over after destroying the chief's son in a battle. After fighting Nazis who invaded them seeking to steal the valuable radium, JUN-GAL vows that no more white people will be allowed to enter the village.

Later JUN-GAL is about to sacrifice two white flyers who had crashed nearby in the jungle. Nanny then told her the true story of her origin when she discovered JAN-GAL was related to one of the flyers. She also told her how her parents were killed by the Japoons and how the tribe had adopted and raised her. JUN-GAL then decided to leave the jungle and return with the two flyers and Nanny to civilization. Soon after reaching there JUN-GAL becomes seriously ill and finds she has a strange malady and must return to the Pit of Death with its radium waves or die. JUN-GAL can never again leave the Japoons. To stay alive she must remain there forever.

Also in BLAZING COMICS 1-5 were RED HAWK, BLACK BUCCANEER (who was on the cover of #5), Lt. REX, TOMMY PAINE, and SUPER DECEPER.

I welcome short articles of one or two pages on off-beat comic books or characters. Typed if possible.

index to the GHOST RIDER COMICS

by: Don Rosa and Larry Bigman

ALL artwork by Dick Ayers

#1 ;(A-1 #27); 1950
1. Origin of the Ghost Rider (untitled) — 6 pages
2. "The Fire Ghost" — 7 pages
3. "Spook Justice" — 7 pages
4. "A Trap for Nemesis" — 7 pages

#2 ;(A-1 #29); 1950
cover by Frank Frazetta
1. "Death's Stagecoach" — 7 pages
2. "The Taming of Wild-Man Feeney" — 8 pages
3. "Death Wears a White Mask" — 8 pages
4. "The Haunted Castle" — 8 pages

#3 ;(A-1 #31); 1951
cover by Frank Frazetta
1. "Blasts of Doom" — 7 pages
2. "Deadman's Bluff" — 8 pages
3. "The Ghost Rider Strikes by Day" — 7 pages
4. "The Grim Treasurer" — 8 pages

#4 ;(A-1 #34); 1951
cover by Frank Frazetta
1. "The Greedy Ghosts of Boot Hill" — 8 pages
2. "The Looking-Glass Killer" — 7 pages
3. "The Ghost Train of Golden Gorge" — 7 pages
4. "Black Magic" — 8 pages

#5 ;(A-1 #37); 1951
cover by Frank Frazetta
1. "The Spirit Speaks" — 8 pages
2. "Laughing Boy" DA — 7 pages
3. "The Tyrant of Brimstone" — 7 pages
4. "Doom Patrol" — 7 pages

#6 ;(A-1 #41); 1951
1. "The Heritage of Hate" — 8 pages
2. "The Menace of the Midget" — 7 pages
3. "The Hermit of Howling Gap" — 8 pages
4. "The Death of Rex Fury" (G.R.'s secret identity) — 6 pages

#7 ;(A-1 #51); 1952
1. "The Haunted Tomb" — 7 pages
2. "The League of the Living Dead" — 7 pages
3. "The Bloody Fangs of Fear" (a western horror story; the first "Tales of the Ghost Rider" entry... the Ghost Rider himself does not appear -- he merely narrates.) — 7 pages
4. "The Murder in Wax" — 8 pages
also: an ad for "your own Ghost Rider MASK - only $1" — 1 page

GHOST RIDER comics index

#8 ;(A-1 #8); August 1952 ...first issue of regular publication schedule.
1. "The Inn on Skull Mountain" — 7 pages
2. "A Thirst for Blood" (Tales of the GR #2) while GH stories feature ultimately fake monsters these tales are of actual vampires, werewolves, etc. in the old West...) — 7 pages
3. "The Knife in the Night" — 6 pages
4. "Death Came Calling" (Tales of GR #3) — 3 pages
5. "The Haunted Girl" — 7 pages

#9 ;(A-1 #67); October 1952
1. "The Vulture Swoops" — 8 pages
2. "Hate Town U.S.A." — 7 pages
3. "Black Bart Returns" — 7 pages
4. "The Left Boot Murders" — 7 pages

#10 ;(A-1 #71); December 1952
1. "Ghost Rider vs. Frankenstein" (another fake) — 7 pages
2. "The Devil and Jed Gunner" (Tales of GR #1) — 2 pages
3. "The Spirit Spurs" — 4 pages
4. "My Friend the Hangman" (Tales of GR #5) — 4 pages
5. "The Devil Tiger" — 8 pages

#11 ;(A-1 #75); March 1953
1. "The Beautiful Witch" — 7 pages
2. "Hand Wrenched from the Grave" (Tales of GR #6) — 7 pages
3. "Assignment: Ghost Rider!" — 7 pages
4. "Tortures of the Damned" (Tales of GR #7) — 2 pages
5. "The Haunted Portrait" — 6 pages

#12 ;(A-1 #80); May - June 1952
1. "The Devil Deals in Death" — 7 pages
2. "A Web for Her Wedding Dress" (Tales of GR #8) — 3 pages
3. "Gunfight at Death Cavern" — 7 pages
4. "The Man from Scotland Yard" — 7 pages
5. "Concerto for Terror" (Tales of GR #9) — 4 pages

#13 ;(A-1 #84); July - August 1953
1. "The Ghost Ants of San Pedro!" ??! — 7 pages
2. "Play of Death" — 7 pages
3. "The Horror of Dead Man's Cave!" — 7 pages
4. "The Spectral Warrior!" — 7 pages

#14 ;(A-1 #112); 1954 off regular schedule ---- Last Issue
1. "The Treasure Chest Murders!" — 7 pages
2. "My Two Friends!" (Tales of GR #10) — 3 pages
3. "The Man Who Hated!" — 7 pages
4. "Target: Ghost Rider" — 7 pages
5. "The Fastest Gunman in the Cemetary" (Tales of GR #11) — 4 pages

ALSO the Ghost Rider also appeared in these M.E. comics:
TIM HOLT #11 (origin), #12-33, 36-41.
RED MASK (TIM HOLT continuation) #42-50.
Ghost Rider covers by Frank Frazetta: TIM HOLT #17 & 21.
THE BEST OF THE WEST #1-12 (entire run); featured in part on all covers. * all GR art *
BOBBY BENSON'S B-BAR-B RIDERS #13-15; featured on #15's cover. * is by * *Dick Ayers.*
also: "Tales of the Ghost Rider" was in TIM HOLT #34 & 35.

PART 5 of NEIL GLOSSOP'S

STRANGE ADVENTURES INDEX

#151 April 1963 *C-Murphy Anderson
8 INVASION VIA RADIO-TELESCOPE A-Gil Kane, I-Joe Giella, W-G. Fox
8 THE MARRIAGE THAT MENACED EARTH *A-Sid Greene, W-Gardner Fox
8 THE TREE OF 1000 COLORS Space Museum, A-Carmine Infantino
I-Murphy Anderson, W-Gardner Fox

#152 May 1963 *C-Murphy Anderson
8 THE MARTIAN EMPEROR OF EARTH A-Murphy Anderson
8 THE DAY THE WORLD LOST ITS ATOMSPHERE A-Sid Greene, W-Gardner Fox
8 THE CASE OF THE BODY-SWITCHING Star H. & Ilda, *A- Mike Sekowsky

#153 June 1963 *C-Murphy Anderson
10 THREAT OF THE FACELESS CREATURE Third appearance,A-Kane, I-Greene
15 DANGER IN DETROIT Atomic Knights, A-Anderson, W-Broome

#154 July 1963
9 EARTH'S FRIENDLY INVADERS A-Kane, I-Wally Wood, W-France Eddie
8 THE BEAST THAT BROKE THE TIME BARRIER *A-Sid Greene
8 ESCAPE-ARTIST OF SPACE Space Museum, A-Infantino,I-Anderson

#155 August 1963 *C-Gil Kane
9 PRISONER OF THE UNDERSEA WORLD A-Greene, I-Anderson, W-Fox
8 PRISONER OF THE GREEN PLANET Sequel to first story, A-M. Anderson
8 THE CASE OF THE RED DIAMOND SMUGGLERS Star H. & Ilda, A-Sekowsky,
I-Bernard Sachs, W-John Broome

#156 September 1963 *C-Murphy Anderson
9 THE MAN WITH THE HEAD OF SATURN A-Sid Greene, W-Gardner Fox
16 THREAT OF THE WITCH-WOMAN Atomic Knights, A-Anderson, W-Broome

#157 October 1963 C-Murphy Anderson
8 PLIGHT OF THE HUMAN COCOONS A-Gil Kane, I-Joe Giella, W-G. Fox
9 THE IMMORTALITY SEEKERS A & I-Sid Greene, W-France Herron
8 RESCUE BY MOONLIGHT Space Museum, A-Carmine Infantino,
I-John Giunta, W-Gardner Fox

#158 November 1963 C-Murphy Anderson
9 THE MIND MASTERS OF SPACE A-Sid Greene, I-Murphy Anderson
8 EARTH'S FORBIDDEN INVENTIONS A-Carmine Infantino
8 THE CASE OF THE ROMATIC ROBOT Star H. & Ilda, *A-M. Sekowsky

#159 December 1963 C-Murphy Anderson
8 THE MAZE OF TIME A-Gil Kane, I-Murphy Anderson
6 YES, VIRGINIA--THERE IS A MARTIAN A-Carmine Infantino
10 WILL THE STARS ROVERS ABANDON EARTH? First Star Rovers, *A-Greene

#160 January 1964 *C-Murphy Anderson
15 HERE COMES THE WILD ONES Atomic Knights, A-Anderson, W-Broome
10 CAPTIVES OF THE ECLIPSE *A-Sid Greene

#161 February 1964 C-Murphy Anderson
8 EARTH'S FROZEN HEAT WAVE A-M. Anderson, W-France Herron
9 NO YESTERDAY--NO TOMORROW--NO NOTHING *A-Sid Greene, The two men
in the time capsule in the old subscription ads came from here.
8 SPACE MUSEUM OF THE DEAD WORLD Space Museum, A-C. Infantino

STRANGE ADVENTURES INDEX

#162 March 1964 *C-Murphy Anderson
9 MYSTERY OF THE 12 O'CLOCK MAN A-Sid Greene, *I-M. Anderson
8 THE 13-DAY WONDER A-Carmine Infantino
8 THE CASE OF THE 14 CLUELESS CRIMES Star H. & Ilda, A-M. Sekowsky

#163 April 1964 *C-Murphy Anderson
12 THE CREATURE IN THE BLACK LIGHT *A-Carmine Infantinto
13 HOW CAN TIME BE STOPPED Star Rovers, A-Sid Greene

#164 May 1964
9 I BECAME A ROBOT A-Mort Meskin
8 THE SECOND LIFE OF CONRAD CANE *A-Howard Purcell
8 WHAT'S OUT THERE ON THE ISLAND OF FEAR?

#165 June 1964
8 I BROKE THROUGH THE SUPERNATURAL BARRIER *A-Jack Sparling
8 THE ALIENS' ALLY A-Mork Meskin
9 SECRET OF THE INSECT-MEN *A-Howard Purcell

#166 July 1964
9 I LIVED IN TWO BODIES First Split Man, *A-Jack Sparling
8 THE HERMIT WHO HAUNTED MT. MENACE *A-Howard Purcell
8 FOR SALE SUPER SPACE PETS

#167 August 1964 *C-Jack Sparling
8 THE TEAM THAT CONQUERED TIME *A-Nick Cardy
8 THE DEADLY LEGACY OF SIMON JARUIS A-Mort Meskin
9 GORKO THE NIGHT CREATURE *A-Jack Sparling

#168 September 1964 *C-Jack Sparling
9 I HUNTED TOKI THE TERRIBLE A-Mort Meskin
8 THE TWIN DOOMS
8 THE HAND THAT ERASED EARTH *A-Jack Sparling

#169 October 1964
8 PRISONERS OF THE HOUR GLASS *A-Howard Purcell
9 THE CRIMINAL WHO COULDN'T DO EVIL *A-Jack Sparling
8 SECRET OF ROBOT X-1 A-Mort Meskin

#170 November 1964
16 THE CREATURE FROM STRANGE ADVENTURES A-Mort Meskin, The best ex-
planation to this story would win the original art of the story.
8 THE TOTAL WAR OF PRIVATE ATKINS *A-Bill Ely

#171 December 1964 *C-Howard Purcell
9 THE DIARY OF THE 9-PLANET MAN *A-Bill Ely
8 THE AMAZING ALIEN FRAME-UP
8 PRISONER OF THE LIVING THRONE A-Howard Purcell

#172 January 1965
8 I BECAME THE JUGGERNAUT MAN *A-Jack Sparling
8 THE PENDULUM THAT STOLE MY LIFE A-Bill Ely, *I-Nick Cardy
8 THE WORLD ON THE 13TH FLOOR *A-Mort Meskin

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STRANGE ADVENTURES INDEX

#173 February 1965 *C-Mort Meskin
9 THE SECRET OF THE FANTASY FILMS A-Mort Meskin
8 ILDA--THE GLAMOUR ROBOT Star H. & Ilda, A-Gil Kane
9 THE DOUBLE LIFE OF A CREATURE *A-Mort Meskin

#174 March 1965 *C-Jack Sparling
9 THE TEN TON MAN A-Gil Kane
8 THEHE'S A MONSTER IN MY MIND *A-Mort Meskin
8 I WAS A LIVING TREASURE *A-Jack Sparling

#175 April 1965 *C-Mort Meskin
8 DANGER: THIS TOWN IS SHRINKING *A-Jack Sparling
8 THE CHAMELEON CREATURE
2 WINNERS FROM STRANGE ADVENTURES# 170 CONTEST
8 I INVADER *A-Mort Meskin

#176 May 1965
8 THE CASE OF THE COSMONIK QUARTET A-Gil Kane
8 PRESTO SOMETHING OLD TO SOMETHING NEW *A-Jack Sparling
9 THE FACELESS PEOPLE A-Lee Elias

#177 June 1965 *C-Mort Meskin
8 I LIVED A HUNDRED LIVES Firt Immortal Man, *A-J. Sparling
9 THE MAN WITH THE WEIRD TATTOOS
8 THE PRISONER IN CELL-BLOCK 7 *C-Mort Meskin

#178 July 1965 *C-Jack Sparling
9 THE RUNAWAY COMET *A-Jack Sparling
8 THE SECRET OF THE MYSTERY PET A-Bill Ely
7 SORRY, WRONG DIMENSION! A-Lee Elias

#179 August 1965 *C-Jack Sparling
8 I BURIED MYSELF ALIVE
8 WANTED ONE LOST MEMORY Star H. & Ilda, A-Gil Kane
8 THE WHEEL OF BEASTS *A-Jack Sparling

#180 September 1965 *C-Carmine Infantino
16 I WAS THE MAN WITH ANIMAL POWERS First Animal Man, *A-C. Infantino
8 ONE MONSTER--COMING UP

#181 October 1965
16 MAN OF TWO WORLDS *A-Mort Meskin
8 THE NIGHTMARE OF 1000 SHAPES *A-Howard Purcell

#182 November 1965 *C-Jack Sparling
8 THE CASE OF THE BLONDE BOMBSHELL Star H. & Ilda, A-Gil Kane
8 THE SHADOW OF THE MONSTER *A-Howard Purcell
8 THE GLARE OF DOOM *A-Jack Sparling

#183 December 1965 *C-Jim Mooney
16 THE PLOT TO DESTROY EARTH *A-Jim Mooney
8 THE MAN WHO CHEATED DEATH *A-Jack Sparling

STRANGE ADVENTURES INDEX

#184 January 1966 *C-Gil Kane
16 RETURN OF THE MAN WITH ANIMAL POWERS Animal Man, A-Gil Kane
8 H-HOUR FOR A HURRICANE-HUNTER *A-Howard Purcell

#185 February 1966 *C-Jack Sparling
9 ILDA - GANGSTERS INC. Star H. & Ilda, A-Gil Kane
16 THE MAN WHO DIED 100 TIMES Immortal Man, *A-Jack Sparling

#186 March 1966
9 BEWARE THE GORILLA WITCH *A-Mort Meskin
8 THE MAN WITH THE COMPUTER MIND A-Gil Kane
8 THE INVASION FROM THE TIME-WARP *A-Jack Sparling

#187 April 1966 *C-Jack Sparling
9 THE ENCHANTRESS OF TERROR CASTLE First Enchantress,*A-Purcell
8 WHAT HAPPENED TO MY WIFE AND KIDS?
8 THE WEIRDEST PRISON ON EARTH *A-Jack Sparling

#188 May 1966 *C-Jack Sparling
8 I WAS THE FOUR SEASONS
8 THE VALLEY WHERE TIME STOOD STILL
9 DON'T BRING THAT MONSTER TO LIFE *A-Jack Sparling

#189 June 1966 *C-Jack Sparling
9 THE WAY-OUT WORLDS OF BERTRAM TILLY *A-Steve Ditko
8 TESTING GROUND FOR TERROR
8 THE MONSTER-GO-ROUND *A-Jack Sparling

#190 July 1966 Split cover with Immortal Man by *Jack Sparling, and Animal Man by *Carmine Infantino
13 A-MAN--THE HERO WITH ANIMAL POWERS Animal Man first in costume,
*A-Carmine Infantino
12 IMMORTAL MAN Immortal Man, *A-Jack Sparling

#191 August 1966 *C-Jack Sparling
8 THE BEAUTY VS. THE BEAST Enchantress, A-Howard Purcell
8 THE LIVING PAINTING
9 THE ALIEN PRINCE *A-Jack Sparling

#192 September 1966 *C-Mort Meskin
8 FREAK ISLAND
8 THE MAN WITH THE VOICE OF DOOM *A-Jack Sparling
8 THE LIVING SCARECROWS *A-Mort Meskin

#193 October 1966 *C-Mort Meskin
12 THE VILLAIN MAKER A-Lee Elias
12 ZOMZU, THE CAVE COLOSSUS *A-Mort Meskin

#194 November 1966 *C-Jack Sparling
8 THE MENACE OF THE SUPER-GLOVES *A-Jack Sparling
8 MISSION: SAVE THE EARTH A-Lee Elias
8 THE BRACELET OF DEADLY CHARMS *A-Jack Sparling

The comics and related material in the following pages are a portion of the items I deal in. If you are not already on my mail list and would like to obtain a copy of my new catalogue (out in late August) you may do so by just writing (an 8¢ stamp or a s.a.s.e. would be greatly appreciated though). Remember, when ordering from this ad please add 25¢ for postage on all orders under $4.00. Also, you must be at least 18 to order comix. Orders are filled promptly and are packaged between cardboard.

NEW ITEMS

Armageddon #1 (a new title by new people, Barney, nice cover)	50¢
Bijou #7 (Lynch Spiegleman, Skip Williamson , Green, best yet)	50¢
Bizarre Sex #1 (Kitchen, Grass Green, etc. interesting stories)	50¢
Corn Fed (Kim Deitch; his best work yet.)	50¢
Funny Animals (Crumb, Spiegleman, Lynch, Griffith, etc.)	50$
Hit the Road (more new people, aimed at all of you hitchhikers)	50¢
Hydrogen Bomb (a reprint of the entire first issue at half price)	50¢
Jizz#1 (a reprint of the hardest to find undergrounds, Crumb)	50¢
King Bee (tabloid underground, Crumb cover, Wilson interior)	$1.00
Monolith #1 (Weiz, Sutherland, and Larry Todd)	50¢
Mutants of the Metropolis (good sci-fi story, Sernniuk)	50¢
Roxy Funnies #1 (Lynch, Deitch, Sheridan, etc.)	50¢
Snatch #1, 2, 3, (same story as Jizz; Crumb, Wilson, etc.)	50¢#
Young Lust #3 (color interior, if you liked the first two, you will definitely like this issue)	75¢
XYZ Comics (Crumb entirely, looks like some of his early work)	50¢
Rip Off Press Presents (in magazine form, it contains articles and art by Sheldon, etc.;all of the copies have some type of cover defect which doesn't really hurt the book;interesting)	$1.00

MORE NEW ITEMS

History of the Comics, Volume 2 out at last, it has a wrap around color cover by Steranko and covers Quality, The Spirit, Fawcett, and much more. The only unfortunate thing about it is its raised price (not my doing). $5.00

Echoes from an Iron Harp - limited edition of poetry by R.E. Howard, published by Grant; color jacket and interior illos by Alicia Austin; only 1,000 printed. $6.00

Special Visual Effects by Ray Harryhausen #3	$1.50
Phantasmagoria #2 (Ken Smith, Fantastic color cover, excellant)	$3.00
Robert Kline Portfolio (color cover, some of his best work)	$2.50
Squa Tront #2 (a reprint of the entire original, Williamson, Frazetta, etc. one of the best fanzines)	$3.00
Fantastci Fanzine Special #2 (Wrightson, etc. worth the price)	$1.50
Fantastic Fanzine #13(great Fantucchio color cover, lots inside)	$1.50
Comic & Crypt (Ken Barr cover, Bode interior, one of the best for the money)	75¢
Funnyworld #14 (cover from Fritz the Cat movie, story on the movie's production, Corben Color Strip, well worth the wait)	$1.25
Cosmic Con Program Book (Steranko cover, Morrow, Brunner, etc)	75¢
St. Louiscon Program Book (loads of ads and art)	$1.00
St Louiscon Progrmxxess Report #3 (just the way it sounds)	50¢

Monster Times #1 (morrow, Wrightson, etc.)	$1.50
Monster Times #2-11, 13 (each issue is loaded with the field's best; good articles and art)	

THE OFFICIAL DEALER McDOPE DEALING GAME BY DAVE SHERIDAN

If any of you are familier with the Fade & Wade game published not too long ago by Playboy, this game far surpasses F&W. Entirely drawn by Dave Sheridan, roughly its sort of a "Dope Dealer's Monopoly" where you travel around the board, buying and selling dope, busting the other players, getting busted and tossed in jail, etc. First player to get $1,000,000.00 wins, but that ain't easy as the other players try to bust you & take away your cash & stash. Comes with dice, lots of cash, stash, beautifully illustrated board, and "Deal" "Bust", and "Revise" cards. Great fun to play. $6.00 postpaid

Comix by Richard Corben

Fantagor #1 (entirely by Corben, this reprints his own zine by the same name plus 5 new pages & backcover)	50¢
Rowlf (this book-lengh fantasy adventure is reprinted with a couple of pages of new material)	50¢
Skull #2 (Corben"s "Lame Lem's Love")	50¢
Skull #3 (Horrible Harvey's Hose, plus work by Irons, Jaxon,etc.)	50¢
Slow Death #2 (all around good book with strips by Osborne, Sheridan, Corben, etc.)	50¢
Slow Death #3 (cover and 2 stories by Rich plus a good strip by Welz, and more)	50¢
Up from the Deep #1 (16 pages of interior color, 2 strips each by Corben and Jaxon, cover by Corben)	$1.00
Weirdom #14 (covers and early story plus many illos by Rich)	50¢
Weirdom #15(reprints Corben"s Monster"s rule)	50¢
Fantagor #2(Metzger, Corben and color; great combination)	$1.00

Comix by Robet Crumb

Big Ass #1 (Crumb at his best)	50¢¢
Big Ass #2 (Eggs Ackley, and Crumb himself)	50¢
Despair (plunge into the depths of despair)	50¢
Homegrown #1 ("Whiteman Meets Bigfoot" and Anglesfood)	50¢
Motor City #1 (Lenore Goldberg and the All-girl Commandos)	50¢
Motor City #2 (("Shuman the Human" , Simp and Gimp, Lenore)	50¢
Mr. Natural #1 (Crumb's greatest character and his origin)	50¢
Mr. Natural #2 (Flakey Foont and the old Guru himself)	50¢
Projunior #1 (23 different artists and their interpretations of Projunior including Crumb, Lynch and eveyone else)	50¢
R. Crumb"s Comics and Stories (early adventures of Fritz the Cat and one of the earliest undergrounds, 1964)	35¢
Hytone ("pete the Plumber", a classic)	50¢
Uneeda (Mr. Natural, Bobo Bolinski, etc.)	50¢
Zap #1 (all Crumb, Mr. Natural, Shuman, etc.)	35¢
Zap #0 ("meatball", a personal favorite)	35¢
Zap #2 (Crumb, S. Clay Wilson, Griffin, Moscoso, etc.)	50¢
Zap #3 (Shelton"s Wonder warthog, great Griffin cover, etc.)	50¢
Zap #4 (Joe Blow, one of the most controversial strips ever)	50¢
Zap #5 (Fuzzy the Bunny, Wonder Warthog, etc.)	50¢

E.C. PORTFOLIO #2

The far superior second issue is out at last. It features front and back covers by Frazetta; six stories including Fritz's "Squeeze Play". The book is approximately 12" by 18" and is well worth the price of $15.00 (which truthfully can't be said about to many books.)

HEIRS OF EARTH
GOD AM I HUNGRY! IF I SIT HERE LONG ENOUGH, SUNTIN' GONNA COME RUN ACROSS LIC LATCH
A BANANA! NO, BOY!
I'LL JUMP OUT AN' GRAB 'EM!
AAAH-HA-HA-HA! YOU'RE A GONER!
BOOM!
I HAVE JUST CAUGHT A RAT!!!
GAWRS! YOU DAMN DUMB BEAST! A RAT FOR FOOD!
LET'S GO!

PURPLE PICTOGRAPHS

COMIC COLLECTOR'S COMMENTS

BY HOWARD P SIEGEL

COLUMNIST'S CORNER

You might call this one a "family affair". I have been writing for the SPCA about 5 years; but never until this year's N.Y. Con did I meet my "boss", G.B. Love. To those of you who know Gordon, you will understand what I mean when I say that he is the definition of the word courage. Writing CCC was once a labor of love. Now it has become the payment of a debt everyone in fandom owes this young man. Gordon, it is an honor to be able to pay my share!

THE 1971 GOETHE AWARD WINNERS.....

as judged by you, the fan and collector this year, are:

Favorite Pro Artist - Neal Adams (by a wide margin)
Favorite Pro Writer - Denny O'Neill (with Roy Thomas 24 votes behind)
Favorite Pro Editor - Stan Lee
Favorite Pro Comic Book - Conan (with G.L. 46 votes behind in 2nd place)
Favorite Underground Comic - The Collected Freak Brothers (Witzend with 6 votes less in runner up spot)
Favorite Comic Book Story - "Tower of the Elephant" from Conan #4 by the team of Thomas-R.E. Howard-Barry Smith-Sal Buscema
Favorite Comic Character - Conan far ahead of the field (what! Spiderman a distant fourth! Can it be?)
Favorite Fanzine - The Buyer's Guide (with RBCC in 2nd by only 4 votes less. Damn it!)
Favorite Fan Writer - Tony Isabella (who's going to argue with a guy who has Mafia connections? Jan Strnad was 2nd by 5 votes less)
Favorite Fan Artist - Richard Corben (Fan? Don Newton was runner-up)

Congratulations to all you winners! But how come with 2500 copies of RBCC being mailed out each issue that Don and Maggie Thompson received only 734 ballots? True this was the most ever garnered for an award of this nature, but it's still much too small. I hope the 1972 voting will be triple this figure. We all owe The Thompsons a personal vote of thanks for their endeavors. I think we're on the way Don and Maggie!!!

Mimeo copies of the full balloting are available by sending 10¢ or a SASE to Don and Maggie Thompson, 8786 Hendricks Rd., Mentor, Ohio 44060. And as another thought, remember Don's second pro writing effort, "The Comic Book Book" which will be forthcoming in the near future.....

THE COMIC BOOK ARTISTS OF AUSTRALIA

BY JOHN RYAN

Notes extracted from the various articles published in American and Australian fanzines by the No. 1 Panelologist "Down Under".

The highest money ever paid to Australian comic book artists was $20.00 per page, and this covered the penciling, inking and lettering. This figure was only reached in the '60s when the local industry was in its death throes, and even then to only three artists. In the '40s the price ranged from $4 to $9; during the '50s the price leaped to $12 to $16 per page. The artist who could turn out 5 pages per week, generally speaking, got as much as the one who sweated over but one page per week. In other words, the artists who labored for quality rewarded nought. This is one of the main reasons for the calibre being low. Publishers were not interested in anything but line work and probably wouldn't have known what to do with halftones! According to John, "I can only recall one attempt being made to get away from straight line work. This was the series of "Steven Carlisle Comics" created by Keith Chatto for Larry S. Cleland (publisher of Fawcett reprints;. The entire series was printed in halftones from Chatto's very interesting wash drawings. Unfortunately, due to the pressure of the Wertham types in this country, Steven Carlisle ceased publication after 7 or 8 issues. Had it continued, it may have become a pace-setter for the rest of the industry and forced publishers to adopt a different approach to black and white comics."

KEITH CHATTO, mentioned above started by doing a newspaper strip titled "Beating Scott", after being discharged from the services in 1946. He moved into comic books with such characters as Bunny Allen, and The Glamour Girl for the Allied Authors and Artists Group. He is best known however, for his trio of western heroes, The Lone Wolf, (Atlas Publications), El Lobo-The Man From Nowhere and The Twilight Ranger (both for Cleveland Press). The first two had long runs, while the latter had the distinction of being one of two titles accorded the honor of being given a trial issue in full color (the other title was Silver Starr). The coloring was abysmal, and the idea of introducing color was dropped as a result. A few years ago Magazine Management approached Keith to do a series of comics based on the "Skippy" TV series. To date there have been five published, the only new comics containing original Australian material since 1963! Keith has stepped in a few times to help John Dixon on some Air Hawk dailies.

STANLEY PITT, from what I've read, has to be John Ryan's favorite artist, and with good reason, Pitt is perhaps the finest artist to come out of Australia as witnessed by his Silver Starr. There is no secret about Alex Raymond having a great effect on Pitt's work. Actually, the team of Reg and Stanley Pitt must be considered, even though the former stays out of the limelight, supplying the lettering and story continuity. Silver Starr in The Flameworld made its debut in the mid '40s as a full page Sunday color comic. Pitt had not yet turned 21. Silver Starr also appeared in comic books. They were mostly reprints from the newspapers, but 5 or 6

were originals. After Pitt left the "Sunday Sun", he drew a strip called Captain Power for the "Sunday Herald", which ran from the inception of the newspaper's existence until it merged with the Sun. It eventually became a comic book. Captain Power was a gadgets man and was the possessor of a rocket belt, an invisibility belt, X-Ray goggles, and Atogun and had a rocket-plane named "Miss Hotshot". He was assisted by his brother Atommy Power and the latter's wife Lynn. Also for the newspaper market, Pitt did Lemmy Caution for the Press Feature Syndicate. Lemmy Caution was the property of the Peter Cheyney Estate which demanded such high royalties that the strip was not able to go on the open market. Caution would have been something of a departure for Pitt since he wore everyday clothes, something that Pitt's characters really donned. Caution was a contemporary of our Rip Kirby. Another of Pitts characters was Yarmak-Jungle King, Australia's answer to E.R.B.'s Tarsan. Often his pencils on this strip were inked by Wheelahan or Frank Ashley, but John Ryan feels that only the former did justice to Pitt's work. Several "Widgets", a long Yarmak article in E.R.B. Digest and some CAPA-alphas were devoted to Stanley Pitt...and with justification.

PAUL WHEELAHAN, mentioned above, did among other things The Raven, Davy Crockett and The Panther. Illustrations of the first and third have appeared on these pages previously. He did the script, pencills, inking and lettering on these strips! Writing was his first love, and when the Cleveland Press went out of business, Paul left for other fields. He used the pen names "Emsreon Dodge" and "Bruce McKinley" and his first novel was titled "Never Ride Back". Several years back John ran a contest similar to the Alley Foll and Paul Wheelahan was selected as the best writer. The judges each picked him for a different story!

JOHN DIXON, well, the coverage on him is well known thanks to John's extensive article in Gosh Wow! #1.....so let me say that Dixon was instrumental in bringing some of the best drawn costumed super heros to the Australian comics scene. Phantom Commando, Catman & Kit, The Crimson Comet, Captain Streto, Tim Valor. The Crimson Comet was interesting in that his origin had him as the son of a genius scientist who succeeded in transplanting organs and hormones. When the CC's mother was killed, the father, in a fit of mental breakdown transplanted a fledgling hawks wings onto the back of his infant son. As the child grew up, so grew the wings with him. He took the guise of a humpbback detective to hide his wings. Somewhat similar in many instances to the X-Men's Angel.

DEVIL DOONE, R. CARSON GOLD & AMOS HART, must be taken into consideration as a group. The former is the comic strip that goes back over 25 years. The latter was the artist that started the strip and Gold (who died last year at the age of 59) was the author/creator. The two (Hart & Gold) never met until last year! Devil Doone might well fit into an adult B & W comic magazine in that his adventures were not too distant from a high glass Mike Hammer or a civilian James Bond, replete with sex, scantily clad women and the like. Amos did 289 consecutive strips, monthly episodes, which were printed in "Man Junior" for K.G. Murray Publishing Co., Pty., Ltd. After floundering with inept artists, DD is now in the hands of Jose Gual Tubuseus, a premiere artist for the Selecciones Illustradas art studio in Spain, a shop used by Murray. Under Amos, DD was a straight adventure strip with emphysis on action and sports. When Tubuseus took over, the latin influence appeared in terms of wine, women and what have you. Amos has done the Sunday page for John Dixon's "Air Hawk and the Flying Doctors". Some of DD's "team" were Black Jamie McCloud, a bearded and kilted Victor McLaglen strong man type, Norma Rondeen, the beautiful, dark haired Eurasian female companion, Desert Head Dawson and Det. Inspector Low Frayne.

MONTY WEDD, prior to WWII worked as a furniture designer and a litho poster artist, and after five years in the military decided to use the government's re-education program to further his artistic studies. The Australian comic industry was flourishing in 1946, and it was inevitable that Wedd take up the call. It was in Middy Malone #4, April, 1947 that Wedd's first comic book art appeared. Called "Sword and Sabre", it was the saga of the Foreign Legion and ran for 4 issues. While the art work was of passable standard, it did introduce Wedd's fascination for moustaches. Middy Malone #9 introduced Captain Justice, which went on to a never-say-die Blue Beetle type track record for continuous reappearances in many titles and for many publishers. With the Captain, Wedd's real style came forth, his apprenticeship behind him. The character was a combination of Lone Ranger masked rider and the Superman reporter alter ego. The story line incorporated genuine Australian flavor, which allowed Wedd to make use of his fascination for early Aussie history and the weapons and garments of the day. In his everyday guise as Lance Harwood, Captain Justice was free to roam as a reporter without arousing suspicion. Another Wedd character was King Comet and the Space Rangers, a Buck Rogers and/or Tommy Tomorrow like strip.

GULLY FOYLE, is mentioned specially because in 1967 John agreed to take over the promotion of Stan and Reg Pitts adaptation of Alfred Bester's novel, "The Stars My Destination". The strip was sold to the Ledger Syndicate here in the U.S. only to have the author sell the rights for the movies, thus making it impossible for the Pitts and John to obtain clearance. Set in the 25th century, GF's career is that of a mechanic's mate aboard the starship Nomad. He becomes, due to a space phenomena, the possessor of a unique power which allows him to become involved in many adventures along his spacial journey. A cast of characters turn up regularly in support of this anti-hero. A full article appeared in Star Studded Comics No. 11 (June, 1967) on Gully Foyle.

Following are reprint sections of the work listed above. This, unhappily, ends the John Ryan/Australian Comics series. Johns address, once again, is P.O. Box 24, Yeronga, Queensland 4104, Australia. By no means have we heard the last of him.....

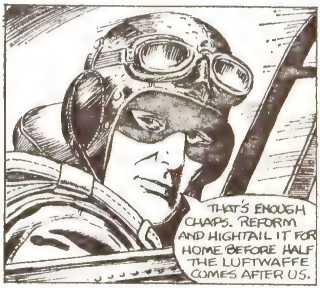
"Comic Collector's Comments" will continue its coverage of the comic book scene in the various English speaking countries in the near future. Several avenues are being explored to present to RH-CC readers factual information which will illustrate that comic art is truly international in scope.....as if you didn't already know!

JOHN RYAN with part of his panelological collection.

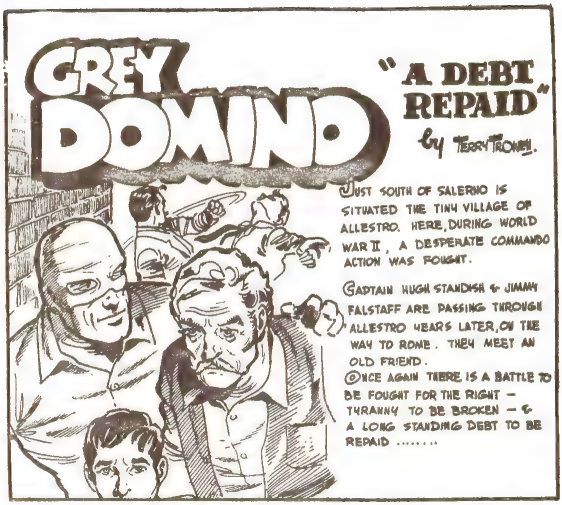
PHANTOM COMMANDO

YARMAK THE FEARLESS ONE

By JOHN T. RYAN



By Maurice Bramley, who took over for John Dixon, Horwitz Publications


GREY DOMINO
"A DEBT REPAID"
by TERRY TRONN.
JUST SOUTH OF SALERNO IS SITUATED THE TINY VILLAGE OF ALLESTRO. HERE, DURING WORLD WAR II, A DESPERATE COMMANDO ACTION WAS FOUGHT.
CAPTAIN HUGH STANDISH & JIMMY FALSTAFF ARE PASSING THROUGH ALLESTRO YEARS LATER, ON THE WAY TO ROME. THEY MEET AN OLD FRIEND.
ONCE AGAIN THERE IS A BATTLE TO BE FOUGHT FOR THE RIGHT — TYRANNY TO BE BROKEN — & A LONG STANDING DEBT TO BE REPAID .....

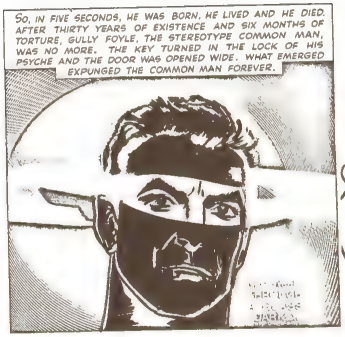
Grey Domino By Publishers Atlas Pubs. Circa 1948

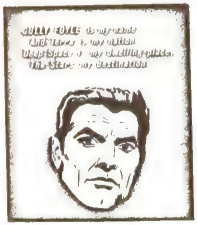
It seemed that every adventurer wore a mask in those days - even the cowboys

THE ADVENTURES OF
DEVIL DOONE
BY R. CARSON GOLD
THIS MONTH:
DEATH OF A ROCK-HOPPER
ILLUSTRATED BY MART ANSS
DEVIL DOONE © 1971 MAIN JUNIOR MAGAZINE PTY. LTD.

Captain Atom Club has over
15,000 MEMBERS
Why don't you
JOIN TOO
and help the Mighty Atomeer in his never ending fight against evil !
Send your application today, and receive your
OFFICIAL BADGE OF MEMBERSHIP—
THE CAPTAIN ATOM RING !
BY DAY :
A handsome, gleaming, plated ring; you'll be glad to show it to your friends.
BY NIGHT :
Glows with a mysterious Blue Fire !
Club Members
can enjoy all privileges of membership.
Place an order with your newsagent for next issue of Captain Atom.
RUSH THIS COUPON
To Captain Atom Corporation,
282 Queen's Parade, Clifton Hill, Vic.
Please Send My Captain Atom Ring.
Please Print Clearly.
NAME .....
ADDRESS .....
STATE .....
I enclose 1/- (One Shilling) in stamps, Postal Note or Money Order AND a stamped self-addressed envelope.
Outside AUSTRALIA. P/N or M/O ONLY. NO STAMPS.
Signed .....
S.D. 66
Rules :
As a member of the "CAPTAIN ATOM CLUB" I promise:—
1. To be kind and helpful ; always to other people, and to co-operate with my fellow club members.
2. To try and do at least one good deed every day.
3. To be truthful and honest.
4. To believe always as Captain Atom, the Enemy of Evil, would wish me to.

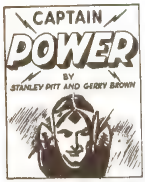
Australia had its super hero clubs too! Here is a sample. This is not the Same Captain Atom published by Charlton.


SO, IN FIVE SECONDS, HE WAS BORN, HE LIVED AND HE DIED. AFTER THIRTY YEARS OF EXISTENCE AND SIX MONTHS OF TORTURE, GULLY FOYLE, THE STEREOTYPE COMMON MAN, WAS NO MORE. THE KEY TURNED IN THE LOCK OF HIS PSYCHE AND THE DOOR WAS OPENED WIDE. WHAT EMERGED EXPUNGED THE COMMON MAN FOREVER.



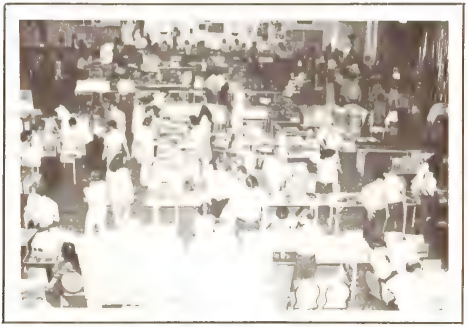
GULLY FOYLE Copyright 1967 Stanley Pitt & Associates Creative Enterprises

STANLEY PITT - A SELF PORTRAIT



Due to the large amount of space taken up by pictorial matter this issue; the third installment of "Science Fiction" and the Bob Overstreet FANDOM PROFILE will appear in RB-GG #94

Picture No. 1 was taken from the oval shaped overhead balcony which surrounds the grand ballroom of the Statler Hilton. Here, as in previous years, the main dealer tables were set up. Unlike last year, two auxillary rooms for small dealer tables were sufficient and the many "gypsy", non-paying late comers who spread their comics on the floors in the hallways were missing.



1

I can remember when 95% of the wares sold at the early Cons were comic books. The trend changed noticeably last year and culminated this year with about 60% of the merchandise being other forms of comic art. For instance, the movie photographs as displayed by one dealer (picture No. 2), and the variety of hard cover and paperback material mounted on another's pegboard (photo No. 3).

Another typical dealer table (photo No. 4) showing the same scheme, this time Superman wall posters, lobby cards, boxes with "The Man of Steel" premiums, assorted emblems, etc. On the table Walt Disney character toys and novelties, and on the right side of the table, as well as on the wall behind, some comic books....but very few. And even these are surrounded by reduced glossies of comic book covers.

By the third day the dealers told me that they were either breaking even or behind in comic book sales. This was not surprising. The "buck is tight" due to the still prevalent economic recession. There was not as much free money as previous years. The buying public attending this year's Con was passing up a choice find rather than pay sky high prices. Dealers were shooting for the moon in quoting some prices for certain material. I saw one dealer asking 50¢ for Kirby's DC Demon on Saturday and Sunday. On Monday it hit the stands for the 20¢ cover price. The first DC Tarzan was listed at $1.25! Use that as a gauge in proportioning the asking prices for Golden Age stuff!

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The dealers who specialized in "the stuff dreams are made of" were doing well. Typical of this group was a former FANDOM PROFILEE, Dale Manesis. He brought from his "Good Old Days" nostalgia shop coloring, cut-out and paint books of the '30's and '40's; story books, WW II books and even an almost forgotten item: the hard cover mystery books starring newspaper strip characters and movie stars. Buttons, pins and medals were also sought after items. All are illustrated in photos 5,6 and 7. The guy with the derby is "Mr. BLB", in photo 8.

And while I'm on the subject of fandom personalities, photo 9 is one of two top notch editors. That's Alan Light of "The Buyers Guide" in the middle. To his right is Bill G. Wilson, publisher of "The Collector". On the left side of Alan is Murray Bishoff, Light's major domo. This picture was snapped in Jim Steranko's booth as you may note from the background drawings which come from his finally arrived "History of Comics" Vol. II.

5

Photo 10 is the Warren Publications booth. That's a five foot poster of Vampirella on the column, some vinyl masks of the Creepy and Eerie figureheads. The Monster Times had their gorilla prancing around the Con.

I noted an absence of many pros. Roy Thomas was present for a short while the first day. Al Williamson blended into the crowd, Dick Giordano and Jim Warren mingled, and of course guests Jack Kirby and Alex Toth were present. However, I missed many others. I can recall many pockets of fans fighting for elbow room to get autographs and quick fibre tipped pen sketches from almost all the pros in 1971. The TV media was there as usual, and so were some of the newspaper and magazine reporters, the latter doing their job silently which always worries me because it usually means a lousy writeup for comic art when neophytes don't ask questions or wander about aimlessly.

Now on to the exhibits.....

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The presence of Jack Kirby should have been enough for any collector and/or student of comics history. His exhibit of watercolors and oils, pencil sketches, inked comic pages, etc. was added rewards. In the past I have criticized Kirby's ability and art style. His watercolors, no doubt done at leisure and in a media far superior for what is required by commercial comic printing methods, disproves my overall analysis of this artist. Unfortunately, these pictures are in B & W; but you might bring to mind the cover of New Gods No. 1, and that multi-hued picture of Orion to accept what only a fourth of some of the work exhibited had in terms of quality. Kirby himself, although not in his exhibit room at all times, was nevertheless quite personable and in my several trips into the Ivy Suite found him signing autographs and freely discussing comic lore and panelology. Picture No. 11 shows two of some eight or nine watercolors of super-heroes, most of which either never saw, or might some day see light. The center one struck my attention as another of his patriotic red-white-blue costumed characters with star faced mask reminiscent of Captain Courageous of Ace Publs. titles. Included in this row were Orion, Lightray and one of an Aasgardian, all done in shading of multicolors. The entrance of the exhibit was marked by several easels having montages of Kirbyiana, as exampled by photo No. 12. Note Fighting American, and at the bottom, a photo of Simon and Kirby in the 1940's. Photostats of proof pages and repros of special inked drawings fill the picture.

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Easels in the center of the room, and all walls had additional hand inked color sheets of all kinds. Woods/Kirby Star-masters, the Legions of Aasgard in full battle, and again, characters that may some day show up in new titles or stories. The Pharaoh-like figure in photo No. 13 is a perfect example of typical Kirby creation.

The rear half of the Ivy Suite also housed the Popeye exhibit. A full array of books, comics, newspapers, toys, premiums, etc. was present, part of which are illustrated in close ups (photos 14 & 15). One particular item caught my interest - a paddle ball premium from Octagon soap. In the 1930's Popeye became the first comic character to achieve a "quickie" success in merchandising just like Davy Crockett and Batman did in later times. Mickey Mouse/Walt Disney and Superman are in a class by themselves, enduring at a prolific and steady pace year after year.

A Marvel three dimensional display (diorama) caught my eye (16) as did some of the photos and drawings of Canadian Rob MacIntyre in the International Display (photo No. 17).

The auctions were neither as comical nor as flashing as in the past. Bids were quite low, but the same variety of wares were put up. Combination sheets of press proofs of comic covers were interesting to see. Phil Seuling reacts to the pace, and the auction I attended on Sunday was too slow for him to be at his comical best. Too bad. In past years Phil was the highlight of this Con feature.

The Steranko exhibit was in a room on the 2nd floor, but there was nothing that I hadn't seen before in different dress.

The crowds appeared more adult than last year. I managed to grab Mike Nolan out of the elevator to chat with him. It had been a year since we were in contact with each other. He gained some weight, but otherwise was ready to roll in fan activitity now that he's in shape again. Bud Plant did get a haircut, but not because of my threats in RBCC 91. Robert Bell, who innovated some Con practices now being followed by other dealers continues to impress me with his table. He was the first to cover his wares with c lear vinyl sheeting to prevent pil-

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14

ferage; and his polyethylene comic bags are used by all dealers. No doubt you'll be reading other versions of the New York Con. My overall analysis is that it was not as good as last year's; but it is still the biggest of them all.

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MAIL DEPARTMENT

Lots of it this issue.....thank you all!

A concensus of fandom luminaries indicates that the NFP version of Capt. Marvel will be an affront to the fame of the Fawcett character. DON NEWTON, perhaps the "Big Red Cheese's" greatest advocate is more upset at the prospects than he is over the loss of his house. JERRY BAILS, RAY MILLER, M.C. GOODWIN also offer the same opinion. Mine? I agree with them. The charisma of "The World's Mightiest Mortal", the Beck-Binder effort, will be lost in the hands of Denny O'Neill and his crusading. It will be interesting to see how Marvel will react to the name "Captain Marvel" if NFP tries to use it.....and since M.C. GOODWIN'S name has been mentioned, did you know that beside having a premiere comic book collection he also nossesses a bottle collection with an array of "Coke" bottles that has his fellow glass lovers drooling with envy?

What do you say about a guy who writes you an intelligent letter in rebuttal to last issue's "Opinion" about "Super Hero Fatigue"? Not only did CHARLES T. SMITH of Brainard, Minn. present his convictions convincingly; but also did he take into account the charisma of the early sixties vs. the movement today. As I said last issue to MIKE FRAZIER, there are two sides to every story.....

Did you ever see a four month old baby dressed up as Superman? Well neither did I until CARL HOPKINS of Pottsville, Pa. sent me pictures and newspaper clippings of newborn son KIRK ALLYN (named after the movie star of course). Must be a record for Superbabys. Congrats to all the Hopkins! And after many moons, a letter from former FANDOM FOOTLER and co-author of HE-COI's Pulp series, BOB WEINBERG, now teaching in Chicago. Bob was concerned about the Sci-fi primer series I've been running.

Incidentally, I hope as many of you as possible will offer DON NEWTON some help in replenishing his fact and reference file. With all the work Don does for fandom publications he certainly deserves some consideration. I'm pitching in...how about some of you?

Ah! DAVE HARTMAN, my Hoopeston, Ill. column reviewer did not fail me! A monumental handwritten booklet about his Summer vacation, his get together with the Mesars. WOHLAND, HUGLI, ROSA, MATTINGLY, STERN, et al, opinion of current comic events, etc. Nicely done Dave!

SETH ORLOW of 5701-15 Ave., Bklyn., N.Y. 11219 must be doing some research on Archie Publications. If any of you specialists in this category would like to find out what it is, why note drop Seth a note?

From DENNIS CASEY of Glen Rock, N.J. and MARK TROST of Flushing, N.Y. has come some help on the movie serial index. The revised one should be quite concise thanks to these two fans....interesting letterhead Mark. Thanks you for the kind words BRIAN PATTON, Kingsport, Tenn.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

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FINE OLD COMICS FOR SALE

All books are at least in very good condition unless otherwise noted, and priced singly; most are very fine to mint. Occasionally condition is listed on individual comics. Please enclose postage (and insurance if desired) on all orders. Immediate refunds if sold, etc.

Ace #57,63,66,67,68,72,74 ..... $4.00
78,80,81,82,87,89 ..... $4.00
62(G),91,96,98 ..... $3.00
101-108,111-121,123 ..... $2.00
124,128-132,134,137-139, 149,150.... $2.00
Buck Rogers-Toby #101 (Fine).... $3.00
Captain Marvel Jr. #15 (Good)... $6.00
#19(Capt. Nazi-also in #15) $8.00
#30(Spine-taped,good only)..$4.00
Comics on Parade #2(NM, Foster Tarzan).$30.00
#16.....$10.00
#27 (Poor!Brittle)..... $2.00
Family Funnies #1..... $3.00
Famous Funnies #13 (NM-M).....$20.00
#40,50,57 (All NM-M).....$14.00
Feature Funnies #3 (JPO,L.R. corner off cover)..... $10.00
#12 (VF)..... $14.00
Flash Gordon (Dell) Color #424, 512.. $8.00
Dell #2..... $2.50
The Funnies #2 (NM-M)..... $35.00
#3(NM-M)..... $30.00
#4(NM-M)..... $25.00
#5(NM-M)..... $20.00
#6(NM-M)..... $17.50
#8(Good,Spine taped)..... $13.00
#11..... $13.00
#30 (Origin J. Carter)... $25.00
#40(Mint,Carter Cover)... $20.00
#45(Origin Phantasmo)... $15.00
#50,53(Good)..... $12.00
Future #3(VF)..... $14.00
Heroic #1(VF-NM)..... $40.00
King #5..... $45.00
#9..... $38.00
#11..... $25.00
#15(Spine taped,Good).... $18.00
#18..... $25.00
#23..... $20.00
#25,27,28(F-NM,But spine taped)....$18.00
#30.....$20.00
#32.....$18.00
#33(VF,But 1/5 of B.C.off) $15.00
#38.....$15.00
#41.....$14.00
#54,55,56,58.....$10.00
#59,66,74,76,77,80.....$ 8.00
#81,82,85,88,89,90.....$ 8.00
#92,94,95,97.....$ 6.00
#101,104,109,112,113,125.$ 4.00
Magic #14,19,20.....$ 5.00
#16(Nibbled),21,23,26,27.$ 4.00
#31,33,39,41,42,45,48-50.$ 3.00
#52,58,62,67,75,76,80....$ 2.00
#84,86,89,92.....$ 2.00
Master #51.....$ 4.50
Military #11 (Poor,CFO,Taped)$ 4.00
Sparkler #13,15.....$10.00
#18(Great Cover).....$10.00
#33,35,36,38.....$ 5.00
#43,46.....$ 4.00
#51,52,54-57,62,65,68,69.$ 3.00
#72,75,76,78,84-89,90-92.$ 2.00
Startling #53(Lou Fine)..... $ 3.00
Terry & the Pirates #1('47,VF But CO).....$ 2.00
Tip Top #5(VF But Coupon Cut)$15.00
#8 (VF).....$20.00
#23,25(NM).....$14.00
#28.....$12.00
#44,46.....$10.00
#38,49(Tracy Cover,Good only)..$ 8.00
#51,55,61.....$ 6.00
#176,186(Early Peanuts)..$ 2.00

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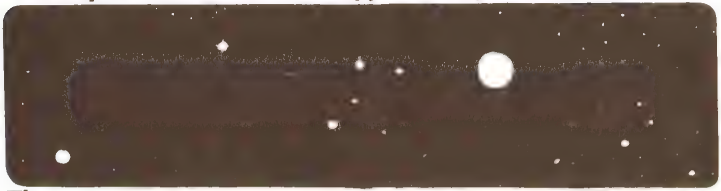

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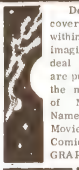

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SF IN REVIEW

by JAMES VAN HISE

THE CASTLE KEEPS by Andrew J. Offut - Berkley Medallion S2187 - 75¢

Anyone who has read NO BLADE OF GRASS, or seen the movie, will find themselves on familiar ground in this book. Only in this case, chaos is brought about not by a national disaster of any kind, but rather just by the forward march of civilization. This is one of those books that is not necessarily written to predict what will happen but to show what could happen in hopes that it won't. Population growth had gotten way out of hand and even birth controls were finally introduced it was too late to stop what had come before. The internal combustion engine is outlawed in cities. This cannot change them, though, from the polluted deathtraps they have become, where filter masks must often be worn to keep people from dropping dead on the street during pollution alerts...those that have the nerve to walk the streets. Some spend years in their small apartments, watching, working, attending school via television since it became too dangerous for people to congrgate in one place. Even on the streets the slightest incident can touch off a "demo" or riot. Even these riots aren't always caused by the criminal element, an element of violence which unceasingly wreaks havoc in an already chaotic society. Crime is almost completely uncontrolled, so when with a Federal police force, when even everyday citizens will lash out in violence from the frustrations of an almost bee-hive like life which is so suffocating as to be little more than an existence. Not everyone though lives in the cities. There are still the farms, farms worked by perhaps 10% of the population but which account for feeing over 70% of it. It seems that the cities are drought with danger, but they are free from the pollution of the cities and are far apart and uncrowded, they are subject to attack by rippers, roving bands of criminals which make their living another's death, stealing and murdering without hesitation.

The book opens on the small farm of Jeff Andrews. The Andrews live on the farm with another family, it's safer that way. Besides, Jeff is a writer and needs help with facets concerning the maintenance of a farm that he knows only a limited amount about. The story begins on the Andrews farm and periodically switches to a locale in a nearby city. It becomes obvious that despite the present dangers of living on farms, that cities are far worse. It is shown how the people are subtly brainwashed by propaganda on television to believe that cities are much better places to live than farms so that city dwellers will be satisfied with what they have. Most don't even know, nor would they believe, that farms don't suffer from polluted air. The plot moves back and forth from city to city showing the typical, and usually dangerous, life in both. Finally the plot centers on the city completely as Jeff Andrews' seventeen year old son Scott takes off and goes to the city to learn and see things for himself, and to try and find a girl as the social life on farms is extremely limited. The book is informative and very dramatic, and the thrilling climax being so exciting and so skillfully handled that my palms were sweating and my shirt was clinging to my back. It's seldom I can get as emotionally involved with a book as that. It is thus that I unhesitatingly recommend it. It is a great book, and I will even go so far as to say that it is an important book.

FANTASTIC Science Fiction and Fantasy STORIES - August 1972 - 60¢

This, the 20th anniversary issue of FANTASTIC, has a Jeff Jones cover which heralds a new Conan story by de Camp and Carter entitled "The Witch Of The Mists". The story is worth reading and enjoyable but lacks the power of some of the other Conan stories and the plot is resolved all too easily, having only the feel of one of E.R. Burroughs rather contrived tales, instead of the much more skillful writing of Howard. One thing which can be said for it though is that it is considerably better than those Marvel comics does.

Of the SF stories present in it, the best is a rather funny-sad tale called "Forever To A Hudson Bay Blanket". The story involves time-jumping by consciousness with yourself that exists forty or fifty years in the future so that when you reach that age you'll know the joy of being twenty again, for an hour or so anyway. The plot has a number of twists and it's a really fun story to read as it's very witty with a beautiful ending...but in a sad, sad, romantic way deeply felt by all.

The rest of the stories are of varying quality, like a bad story by Bob Shaw, surprisingly bad as it's surprisingly trite, like a poor effort in one of the current crop of "weird" titles published by DC and Marvel. The plot is this. A guy flying a plane called the Icarus sees two apparently winged men approach his plane and when one of the winged men grabs his tumbles out of sight. The plane is carrying a nuclear device similar to a miniature sun. It's even got the bit with an engineer finding a couple feathers caught in the tail section. Bob Shaw is capable of far better. Read his novel NIGHTWALK sometime and see if you don't agree.

The issue also has the first part of a pure fantasy novel by Avramm Davidson which I don't want to pass any kind of opinion on until the conclusion appears. But by doing that don't think I'm saying it's bad.

The letter column is more intriguing than the stories in this issue. It concerns, for the most part, Star Trek. It seems that editor Ted White received a letter which praised Star Trek on many levels and in the April issue he dissected the letter with a hatchet, spelling out in particulars why he thought it was a terrible show. The response he received from Star Trek fans among his readers ran 4 to 1 against him and the letters he printed concerning it are quite interesting and thoughtful.

All in all I'd rate this as a good issue, packing quite a lot of interest for a mere sixty cents.

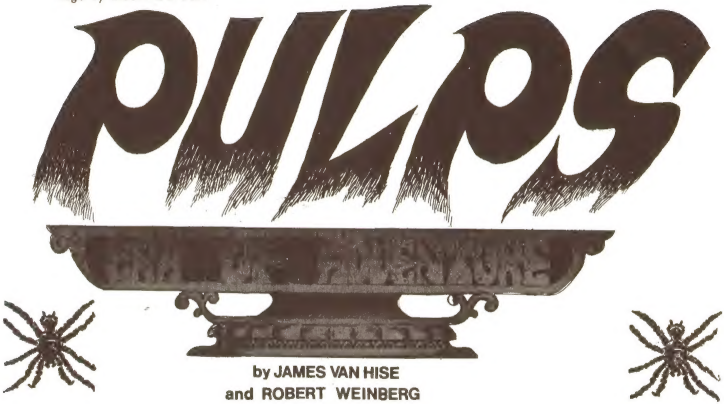
CONQUEST OF THE PLANET OF THE APES (Movie) - As the old saying goes, it's playing at a theatre near you.

This fourth bastard son of the Pierre Boulle novel loosely bases itself on a section of the novel which tells of the apes becoming the pets of man, and then his masters. But that's as close as it gets to Boulle's book, which actually is batting a better average than the first movie did as it only got as close as the title.

This one picks up twenty years after the last film ended, it having taken place in 1971. So here we are in 1991 with the sons of Zira and Cornelius, having escaped the execution the first human race had metted out to his parents when they discovered what might lie in the Earth's future if the talking apes lived. But how, you ask, could brutish apes supplant the human race? Easy, the human race, in its eternal quest to make things easier for itself, has forever cost...human lives. It starts out innocently enough of course when all the cats and dogs in the world are killed by a plague accidently brought back from space by one of the astronauts. What can and does take their place is apes. They are brought in from Africa and taken to centers where they are trained to do various tasks. They are then sold in auctions to the public. Sounding somewhat familiar? Now it's only a matter of many more menial tasks, from waiters to shoeshine boys. It is interesting in that the apes are paralleled to both the blacks as slaves and to the blacks after they were supposedly given freedom, paralleling the second class citizenship and the separate but equal philosophy which once reigned over the blacks in America. The best position is this all wound up into one. There are embellishing touches such as a place called Ape Control whose "police" look like the gestapo, black uniform, club wielding and all. Although the parallel between the apes' position and the blacks, it is not blatant for although you're aware that they symbolize the blacks to a large degree, it is also plain that they are not the blacks as their emancipation (both emancipations) did not signify an eventual downfall of the human race, whereas the apes know that even though their freedom will mean present equality, they will one day become the masters of humanity.

One of the main human characters in the film, the film's antagonist, is Governor Breck (Don Murray). Although he is portrayed as being cold and almost inhuman, he portrays a remarkable amount of character and depth at the end of the film when Caeser (Roddy McDowell), the son of Zira and Cornelius, confronts him and asks him why the apes turned from their pets into their slaves. The response is quite revealing and in one phrase captures the whole meaning of the film in one of the most thought provoking lines of dialogue I've ever heard. It will stay with you long after the film ends. This is easily the best "APES" since the first with tight plotting, excellent sets (the city looks like perhaps a university campus as the progressive architecture reminds me of some I've seen) and good pacing combined with fine photography make for a slick product. Roddy McDowell as Caeser is excellent, adding much depth to his role, especially at the end when he is forced to temperance when he realizes that he is taking on the dimensions of those he subjugated to win freedom. A great deal of introspection is in this film, even after it ends.

Logo by DON NEWTON



by JAMES VAN HISE
and ROBERT WEINBERG

HORROR STORIES and TERROR TALES

In December 1932, Popular Publications started DIME MYSTERY MAGAZINE, a detective magazine featuring a complete novel in each issue. The magazine had poor covers and the novels were not very good. In October 1933, the magazine switched to a more gothic, horror type orientation. Wild covers featuring half-clad girls in frightening situations replaced the staid ordinary covers of the earlier issues. The new DIME MYSTERY was so successful that two more titles in the same vein were issued. TERROR TALES started in September 1934,and January 1935 saw the birth of HORROR STORIES. TERROR and HORROR died in the early 1940's while DIME MYSTERY lasted until the late 1940's but under a straight mystery line after 1938. There were 151 issues of the terror-horror vein.

There were also a number of other imitations of the three magazines such as REAL MYSTERY, MYSTERY NOVELS, and ACE MYSTERY from other companies, but none ever matched TERROR TALES or HORROR STORIES in popularity.

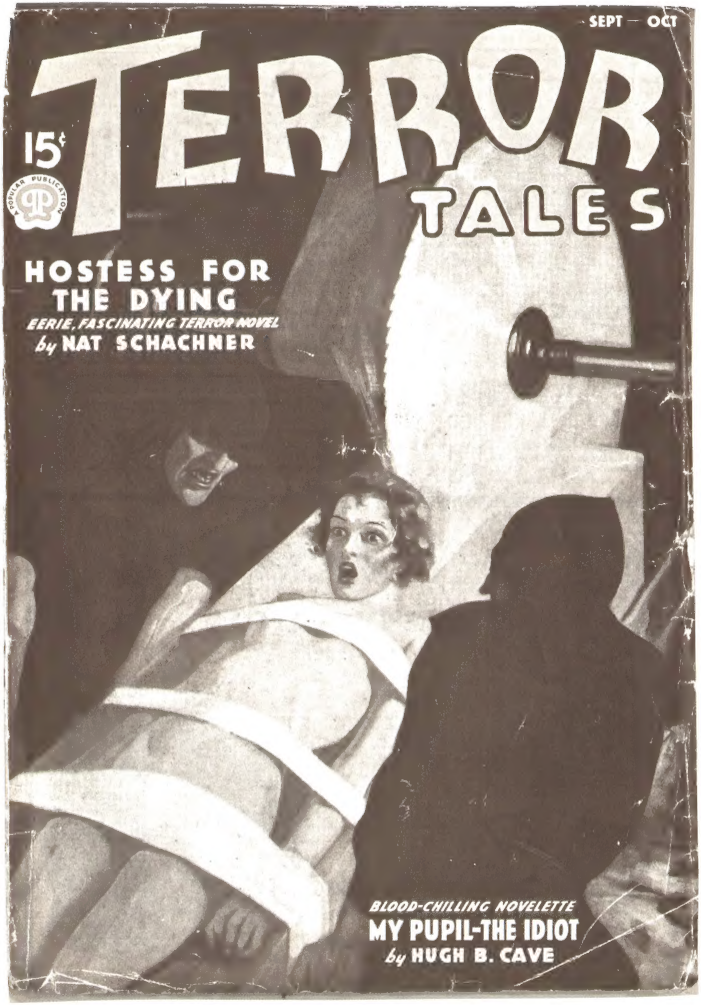
The stories in HORROR and TERROR were usually of the same formula. Some strange disaster overtakes a town or family. There are hints of the supernatural or supernormal. The hero's girl is implicated in the terrible goings on. At the end one of the normal seeing characters is revealed to be the villain. The hero and the girl are reunited. Torture, or the threat of torture, figured prominently in many of the stories.

Titles were exceptional sounding items, oftentimes much better than the actual stories. Some of the best include such gems as: "The Dead Must Eat", "Flesh for the Swamp Men", "The Damned May Dance with Satan", "The Mole Men Want Your Eyes", "Beast Women Stalk at Night", "Lair of the Mindless Ones".

Even better were the covers. John Howitt was probably the best of the artists working for HORROR and TERROR but other unknown painters came up with some fine work. While DIME MYSTERY featured some good work, the best covers were on TERROR and HORROR and probably had a great deal to do with the magazines' popularity. A naked girl was nearly always featured, with the censor's sections tastefully hidden by straps or long waves of hair. The girl was always being menaced by either a buzz-saw, a whipping, a branding iron or a madman with an axe. What made the covers all the more interesting was that the cover usually was taken literally from a scene in the lead story.

Of the writers, most were professional pulp writers who could turn out formula stories with little trouble. Many writers wrote under pennames. Of the group usually associated with the magazines, the best included Hugh Cave (who also wrote during the same period for WEIRD TALES), Norvell Page (the author of the Spider), Arthur Leo Zagat (who had a short story series about Doc Turner in THE SPIDER magazine), and Wayne Rogers, who wrote more than 75 stories for the magazines.

HORROR, TERROR and early DIME MYSTERY are numbered among the most collected of all pulps. Recently, the major authority on these, Bob Jones, authored an index of the three magazines, featuring two stories from their best period as well as a number of pulp cover reproductions. For the interested fan of the genre, this, THE WEIRD MENACE PULPS, is a must. It is available from C. Cazedessus Jr.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